

ART NEWS

FOUNDED 1902

25 CENTS



Published by The Art Foundation, Inc.

MARCH 1-14, 1941

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ART NEWS

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VOLUME XL, NUMBER 2

MARCH 1-14, 1941

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ART NEWS is published semi-monthly from October through May, monthly June through September, by THE ART FOUNDATION, INC., a non-profit membership corporation, at 136 East Fifty-seventh Street, New York, N. Y., BOARD OF TRUSTEES: Thomas J. Watson, Chairman; Mrs. J. Philip Benkard; Frank Crowninshield; Walter W. S. Cook, Secretary-Treasurer; Marshall Field; Belle da Costa Greene; Mrs. David M. Levy; Charles Rufus Morey; Mrs. Moritz Rosenthal; Mrs. William Rosenwald; Maurice Wertheim.

ENTERED as second-class matter February 5, 1909, at the Post Office, New York, N. Y., under the act of March 3, 1879. Vol. XL, No. 2, March 1-14, 1941.

SUBSCRIPTION RATES: \$4.50 per year in U.S.A.; Canada and Foreign, \$5.50 per year. Single copies in U.S.A., 25c each.

SPECIAL SUBSCRIPTION RATES FOR STUDENTS AND ARTISTS: The Art Foundation, Inc., as a non-profit corporation, makes ART NEWS available to accredited students and artists at the Special Subscription Rate of \$3.50 per year in U.S.A. Such subscriptions therefore must be placed directly (not through agents) with the CIRCULATION OFFICE, THE ART FOUNDATION, INC., 136 EAST FIFTY-SEVENTH STREET, NEW YORK, N. Y., by a recognized school, university or artists' society, and cash must accompany order. Subscriptions not received through the specified channels cannot be entered at the Special Rates for Students and Artists.

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VERNISSAGE

DICTATORS are repressed art dealers. That much is clear, no matter what truth lies in the recent report of the Nazis' intended wholesale dispersal to America of masterpieces from the Kaiser-Friedrich-Museum, which, even if so, would be only one more item in the totalitarian record of art trading that puts to shame any syndicate of dealers the world over. To Joe Stalin, whose name, when you come to think of it, has an appropriately associative ring, belongs the credit for first and most successfully breaking down the inhibitions that elsewhere seem to have prevented him and his fellow inaugurators of the New Order from rising to dizzy heights on Fifty-seventh Street or the Rue la Boétie. His vast merchandising, about thirteen years ago at the very top of the market, of the treasures of the Hermitage and other museums belonging to the proletariat, showed a matchless command of the international art market.

Leaving aside for the moment Herr Hitler, who deserves special distinction as a painter himself beside his trading in other painters' pictures, you will recall that even the lesser leaders have been persistent dabblers in their peoples' art property, exchanging and shipping like the oldest hands in this never preponderantly Aryan business. Il Duce, with fine though surely unconscious premonition some two years past, presented the best Roman version of one of the greatest Greek sculptures—the Lancelotti copy of Myron's *Discobolus*—to his axis partner in celebration of one of their innumerable mutual declarations of eternal friendship. Then Señor Franco and Monsieur Laval lately made a deal whereby the Louvre's most famous Murillo went back to the Prado in return for a dubious Velasquez replica—a swap that would not have gone over so easily in Duke Street.

But for the real art trader of the bunch you must go to Berchtesgaden. Though he cannot show a balance sheet as good as his Moscow partner's, the Führer's picture business has been more far-flung and varied, even if also slightly more obscure. His is what the art world knows as the subtle Viennese touch, and it makes you realize that if things had only been a little bit different some remarkable Dürers and Piero della Francescas would now be finding their way into the world with the provenance of the Kunsthandlung Schicklgruber. There was the little matter of his so-called "purchase," for his own house, of Count Czernin's great Vermeer, probably accomplished under circumstances similar to the "liberation" of Austria and the Czechs. There was the amazing stunt of labeling as "degenerate" some rather wonderful pictures which public-spirited Germans had bought long ago, demonstrating the best of German taste in modern art to a lagging outside world, and had presented to German museums—and then of forgoing contempt of those pictures for foreign cash. There was the trade, for once purely ideological, of two Italian and hence racially inferior masterpieces (just prior to the creation of the axis) from the Berlin Museums to America for a heavily repainted Holbein whose only virtue was its Nordic origin.

And now there is this report that twelve of the greatest pictures which Wilhelm von Bode gathered for the Kaiser-Friedrich-Museum are on their way, via Siberia, to this country where they are to be sold

to replete the fast emptying gold coffers of the Reichsbank. It was printed in the last issue of ART NEWS, coming to notice just as we went to press, and, though there are no new facts to add, I have wanted to speak my mind and spill a little of my memory on the subject ever since. I must begin by saying that I find the report hard to believe, though willing to admit it is nevertheless a possibility.

To complete the record on the brief notice in the last issue, it is a fact that early last year—before the Blitzkrieg of May—a certain Dutch dealer, who pretended to be officially charged with the mission of selling the Vermeer *Young Woman with a Pearl Necklace* and the Giorgione *Portrait of a Young Man* on behalf of the Nazis, offered both pictures to dealers and private collectors at a lump sum of \$400,000, of which \$250,000 was supposed to be the value of the Vermeer, the balance that of the Giorgione. As it was the period when people were still talking about a "phoney" war and feeling about Germany was not yet running quite so high, there were actual bids for the pictures—for not much less than the, after all, rather (and suspiciously) modest asking price. But there never was a reaction, in fact after the bids were submitted to the Dutchman nothing was ever heard again.

I concluded, together with others who knew of the proposition, that it had been either a hoax or a very clever feeler by the Nazis to determine the eventual value and possibility of purchase for their pictures, to be utilized at some later date if necessary. Now may well be the moment for that, though I can scarcely believe the Gestapo through its American espionage doesn't know that times have very much changed and most prospective purchasers of a year ago would not dare to send money to Germany today. The total value of the twelve pictures, moreover, figuring on the not exorbitant basis of last year's prices, would still come to a staggering sum that neatly narrows down the circle of possible takers in America. If they really do exist, it will not take long to check on art collectors with upward of two million dollars to spend who have pro-Nazi leanings.

All this, however, means more than an occasion for a humorous poke at the dictators or for the titillation of its detective-story imputations. If these pictures are really coming here for sale, it is serious business. Not only do they belong to the German people, from whom their Führer would thus be stealing them, but such a sale at this moment might well mean a great deal toward a German victory. It would be tragically ridiculous if, while the entire energies of the United States were being directed toward defeat of the Nazis, a couple of million dollars could calmly fall into their hands because some Americans were indecent enough to compensate them for stolen goods. The situation, to be sure, is not quite the same as that warned against in the editorial in ART NEWS for December 21 last, which described the possible foreign offering of art property stolen by the occupying Germans in defeated European countries. Yet in some ways it is worse. I still count it as a remote possibility indeed, from both German and American practical points of view, but let it be said that, just as this is printed as public notice to keep on watch for the slightest confirmation of the report, this magazine will immediately and relentlessly expose any American who would abet Herr Hitler in this characteristic cheat of his own people and of the rest of the world by its results.

A. M. F.

THE ART NEWS OF AMERICA

Utica's Non-pros Support Community Art

HOUSEWIVES and laborers, businessmen and physicians, tried their hand at painting as part of the Community Arts Program sponsored by and staged at the Munson-Williams-Proctor Institute. The occasion was the Fourth Annual Exhibition of the work of artists of Utica and Central New York, which will be current until March 25. Organizers of the affair report a notice-

able improvement over last year and comment especially on the independent and vigorous attitude of the non-professionals. Thirty-five paintings were singled out by the judges as deserving of a special merit award.

Printed Textiles, Native and Imported

GAYLY colored linens depicting such subjects as the Apotheosis of Franklin or America Triumphant com-

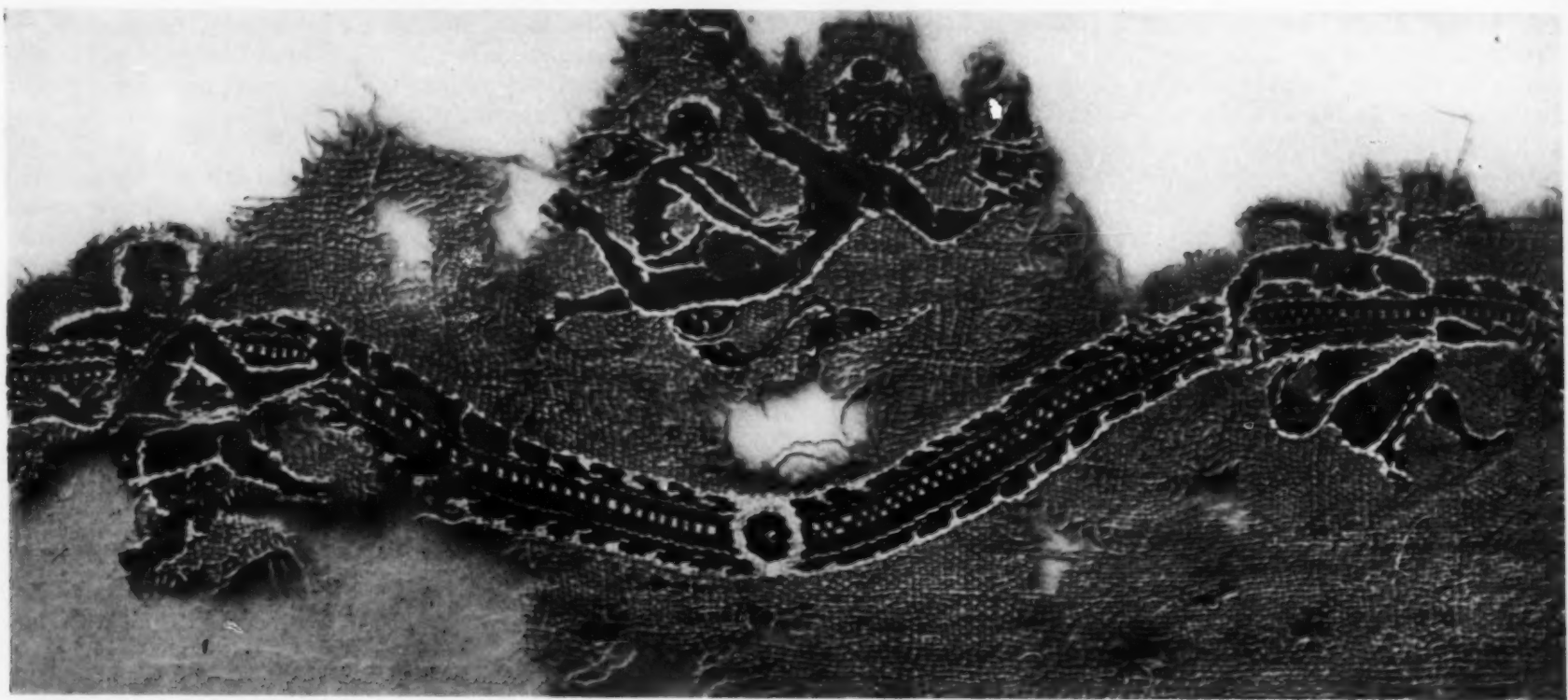
pete with chinoiserie toiles de jouy and bright English cottons in the current showing at the Yale Art Gallery. All these textiles, which date between 1765 to 1830, are from the Mabel Brady Garvan Collection. Designed to brighten either rooms or persons, they have an intimate kind of appeal and great charm of color, with blue, lavender, brown, and yellow the most popular shades. American proficiency in color blocking compares well with that of Europe and is an interesting commentary on the type of life that demanded and produced it.

How Artists Feel About Critics: A Print Show

HOW and why do people look at pictures? The Fine Arts Department of the University of Pittsburgh is illustrating some amusing psychological aspects of this problem in an exhibition of prints ranging from Italian masters right up to the last month's New Yorker cartoons. Artists have never been slow to satirize the patron, collector, critic, dealer, or museum, indeed biting any hand that fed them with

(Continued on page 34)

GENESIS of WESTERN ART: *Pagan and Christian Motifs Meet in Decadent Egypt about 500 A. D.*



LENT BY THE TEXTILE MUSEUM OF THE DISTRICT OF COLUMBIA

PAGAN DECORATION is seen at its spirited best in this fragment of a Graeco-Roman textile. It dates from the fifth century when, though paganism was outlawed, Classical culture still flourished.

CHRISTIAN DECORATION: on this fourth century Coptic limestone relief, fourteen inches high, is shown a martyrdom, perhaps that of St. Thekla. Foliage shows elements of Oriental style, perhaps introduced by migratory tribes.

EXHIBITED AT THE BROOKLYN MUSEUM



Pagans and Christians in the Twilight of Egyptian Art

BY DORIS BRIAN

ANATOLE FRANCE'S spicy novel, *Thaïs*, with its sharply drawn picture of the conflicts of a Coptic hermit during the birth of Christianity along the Nile, could set the whole tone for the Brooklyn Museum's exhibition of "Paganism and Christianity in Egypt—Egyptian Art from the First to the Tenth Century." The sharp contrast between the Graeco-Roman urbanity of Alexandria and the heretical, mystic, Early Christian monasticism of the Upper Nile, so provocatively and amusingly presented in the novel, dominates the exhibition. Though evidences of the graphic

CHRISTIAN SCULPTURE IN EGYPT, TENTH CENTURY: an intimate, stylized, Coptic conception of the "Virgin and Child" carved in relief on convex ivory, about ten inches high.

LENT BY THE WALTERS ART GALLERY TO THE BROOKLYN MUSEUM



EXHIBITED AT THE BROOKLYN MUSEUM

PAGAN SCULPTURE IN EGYPT, THIRD CENTURY: *Egypto-Roman* in style, this small "Hercules" is marked by schematization of the face and body. Cast in solid bronze, it is approximately one foot high.

visions of such Coptic Christians as France's Paphnutius form but an obscure undercurrent in the exhibition, the crude, yet almost hypnotic, flying angel painted on wood might well have come from a tabernacle in the anchorite's desert hut, while some of the superb textiles, richly decorated with Hellenistic motifs, could have hung in the apartments of the Alexandrian courtesan whose soul he saved at the expense of his own. Arranged by John D. Cooney and Mrs. Elizabeth Riefstahl of Brooklyn's Department of Egyptology, the exhibition is the first showing on record, either in America or abroad, devoted to Egyptian art of the first Christian millennium. Drawn entirely from American sources, it is as comprehensive as possible, and the lavishly illustrated catalogue is a real contribution to the literature on this subject.

Hellenistic bronzes, Christian ivories and colorful weavings depicting an assortment of large-eyed saints, Nilotic scenes, and formalized Persian beasts are but a few items suggesting the many



LENT BY THE COOPER UNION MUSEUM

CHRISTIAN AND PAGAN TAPESTRIES: the colorful "Sacrifice of Isaac," eleven inches wide (above, left), dates from the sixth century and was symbolical to the Christians of redemption. Purely pagan is the magnificent "Shepherd Milking a Goat" (above, right), a favorite subject in late Classical art. It dates from the third or fourth century and is fourteen inches square.



LENT BY THE CITY ART MUSEUM OF ST. LOUIS



LENT BY MR. ROBERT GARRETT

COPTIC METALWORKERS were accomplished designers and animaliers whose flair for the fanciful is found in such small objects as the fourth century gold and pearl necklace shown in detail (above) and in larger pieces like the sixth century bronze lamp in the form of an imaginative peacock (below).

LENT BY THE DUMBARTON OAKS COLLECTION



elements admixed in the Egyptian culture of the period. However, an impressive artistic expression came out of the melting pot, as many of the pieces at Brooklyn eloquently testify. But we know very little about them, and the spectator enjoying this assortment of highly patterned, brightly dyed objects must, for the present, remain curious about their exact provenience. In many cases he will not know whether they are Christian or pagan. Even the dates, hazarded within two or three centuries, are not presented with any pedantry. The art historical questions involved are so complex that Egyptologists have claimed that they are the province of Classical scholars who in turn have gallantly presented the virgin field to the mediaevalists who didn't want it either. Therefore, many fine Graeco-Egyptian and Coptic sculptures and textiles gathered dust in the unmerited obscurity of museum storerooms until the present display was assembled to delight the layman and prod the historian.

With the "pagan" objects must be included many products of Christian artists working under the influence of the Graeco-Roman civilization of Alexandria and other Greek cities in Lower Egypt. This region always remained foreign to the rest of the country for, from a cultural point of view, Alexandria was never truly an Egyptian city, but a cosmopolitan Mediterranean port which chanced to be located near the mouth of the Nile. Strategically placed, the splendid city was greatly enriched by a succession of non-Egyptian rulers for the purpose of mulcting the country, and its Greek and Roman citizenry was quite naturally regarded with bitterness by the exploited natives. The incorporation of Egypt into the Byzantine Empire in no way alleviated the discord or established cultural or religious unity. Political unity there was for a time—and confusion in every other respect. Even with the final outlawing of paganism at the end of the fourth century, the split between Alexandria and



LENT BY THE UNIVERSITY MUSEUM, PHILADELPHIA

COPTIC ARCHITECTURAL RELIEF richly and imaginatively carved with motifs inspired by the Orient. Such purely decorative friezes were profusely employed in Coptic buildings and may have influenced Romanesque art in Europe. Of limestone, it dates from the fifth century and is fifty-one inches long.

Egypt proper continued, for the Graeco-Romans belonged to the Orthodox church while the native Egyptian Christians, or Copts, espoused the fiercely hostile Monophysite cult still practised by the modern Egyptians and Ethiopians. So deeply did the Copts resent the domination of the Empire that a neat piece of seventh century Fifth Column activity has been charged against them in the turning over of the country to the Moslems under whom they hoped to fare better. Whether or not this is true, the internal dissension which they abetted helped to make the task of the Saracens a simple one.

As an early center of the Christian church, Alexandria was second in importance only to Rome itself and, as in Rome, pagan and Christian art developed here side by side as did parallel schools of philosophy and literature. On the one hand, the city which had to a large extent inherited the intellectual supremacy of Greece, which housed the great Museum and the Library erected by the Ptolemies, became also a center for the formulation of Christian thought which found a firm footing among the philosophically inclined Alexandrian Jews and Greeks. But while Christian theology was accepted here, the culture remained Graeco-Roman. So did the art: in the textiles, such as the fine pastoral shown on page 10, pagan scenes prevail well into the sixth century; a charming ivory fragment is catalogued as Coptic on stylistic grounds despite the fact that it represents Venus or Daphne; and frequently Christian and pagan representations blithely exist side by side, the product of artists to whom such juxtaposition seemed in no way odd.

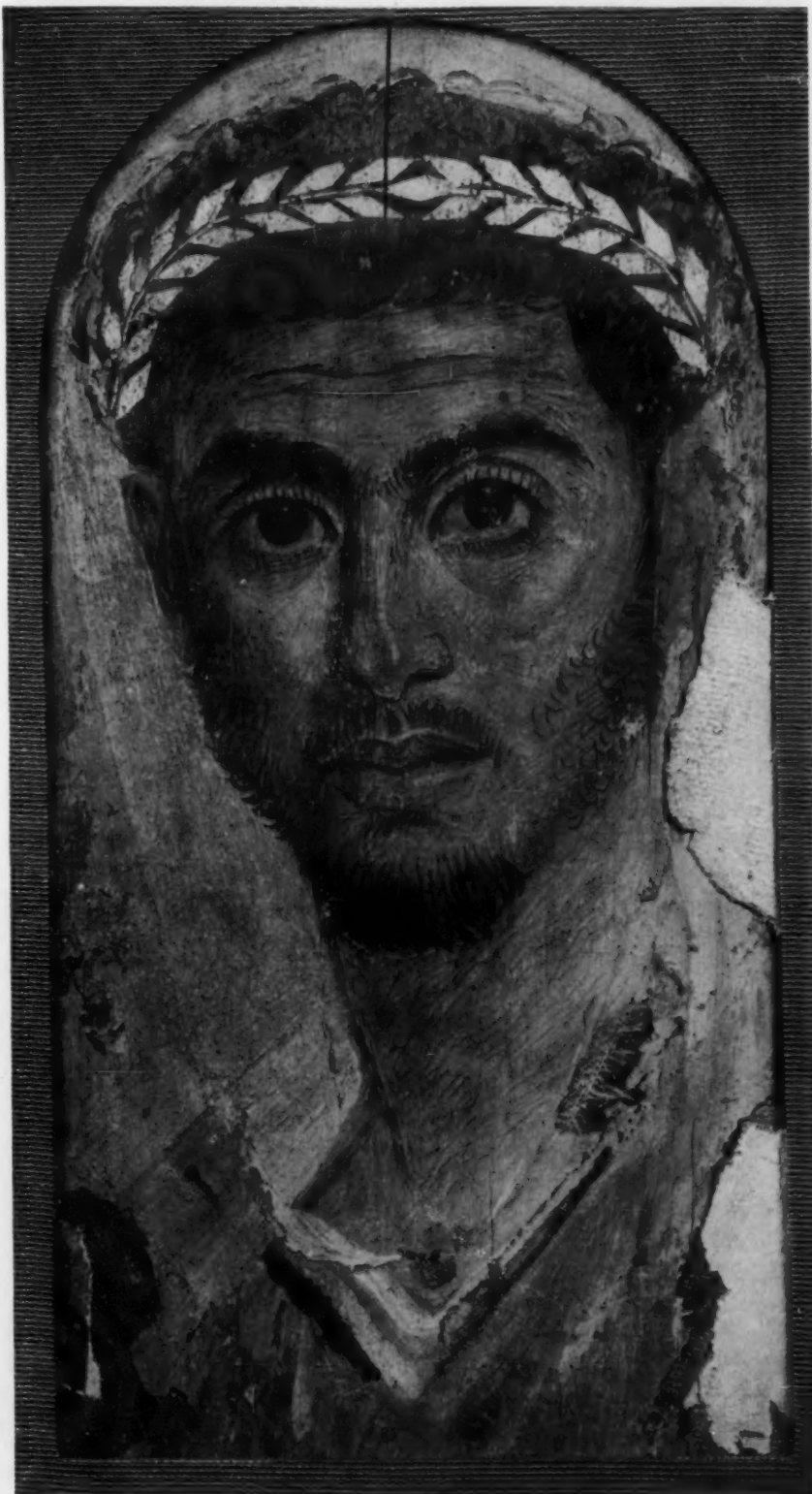
However, no purely Christian works are shown dating from the first few centuries covered by the exhibition. Included with the pagan items are some survivals of old Egypt in grave stelae and so on, but the most important and handsome ones represent Hellenic and Roman influence. One might begin with the impressive and patrician Fayum mummy case portraits, painted in encaustic on wood. Stylistically, they stem from Greek painting—the earliest ones are among the few survivals that we have of that art—but they represent a Greek tradition which took root in Egypt and gradually evolved into the manner we know as Coptic. The Roman contributions to the cross-currents in our period appear in the second century. Outstanding are such sculptures in the round as the solid bronze Hercules on page 9, or the vigorous, though frequently archaistic, portrait heads in hard stones.

The most interesting discoveries, however, probably remain to be made in the field not of pagan, but of Coptic art in Egypt. No exhibition of this sort can really give an adequate picture of the artistic expression of the early Copts: there can be no suggestion of the magnificence or of the importance to later architectural developments of the large domed basilicas they built, or of the handsomely impressive murals which decorated the structures at Bawit and other centers. The imposing frontal and symmetrical composi-

(Continued on page 36)

GREEK PAINTING survives in this handsome, slightly less than life-size, Fayum mummy portrait of the second century—a prototype of modern art.

EXHIBITED AT THE BROOKLYN MUSEUM





Art and Mr. McBride

BY RALPH FLINT

CURIOSLY enough, in all the fuss and gala of putting over modern art in America, the one person most implicated in interpreting and popularizing it has been taken altogether too much for granted. In Henry McBride the movement long ago found its chief apostle ready-made and willing. He was luckily on the metropolitan scene the very year of the Armory Show; and while he did not actually review this opening brush with the Academicians—his portfolio on the *Sun* not having materialized until later that season—he was taking measure of the opposing forces.

Week after week, come Saturday night, McBride's columns in the *New York Sun* have sparkled with wise and witty comments on art and the contemporary line-up. His paragraphs, pointed, pungent, and signally aware of values not usually considered a part of pictorial investigation, have long delighted those who feel that art, beside being a thing of joy forever, is also a pretty accurate indication of cosmic chemistry. Unlike most of his confrères, McBride has the knack or instinct of peering between the canvases and finding oftentimes startling conclusions that at first glance might seem to have little or nothing to do with the canons of art; and many a hapless artist has unwittingly served as springboard for one of McBride's leaps into the higher criticism. But should you search in the libraries for works from his pen, or pamphlets devoted to the analytic study of his critical and literary powers, you will find little or nothing. Since the laborer is worthy of his hire, Henry McBride is surely deserving of some sort of official accolade—at least a laurel wreath from the Mayor's hand.

I well remember the first time I met McBride. As a young painter freshly arrived from Boston, I was properly impressed—and, I might add, awed. We were having tea in the Sixteenth Street drawing-room which John Marquand has since immortalized in *Wickford Point* and our hostess was none other than "Cousin [Greta Oakman] Clothilde," so very adroitly taken from the life, despite the author's protestations to the contrary. McBride was, then as now, always in the "know," laughing his gently staccato laugh, never missing a trick, and making everyone around him feel quite sure that being witty and wise was as simple as falling off the proverbial log—a distinct improvement on the Back Bay brand of critic who either floated in mystical elusiveness or suffered from self-imposed melancholia.

This "being in the know" has proved a valuable asset to McBride. When Peggy Bacon caricatured him with a teacup in one hand, she caught that phase of his critical writing which has deceived so many into thinking him superficial and overwilling to fill his columns with chitchat about almost anything from a prize-fight to a presidential contretemps. Being on intimate terms with most everyone who counts, whether it be a star of the tennis courts or the latest artistic sensation from the Rive Gauche, McBride has a way of slipping them into his text as part of the adventure of being alive, aware that art is not wholly a matter

of getting canvases hung in a Fifty-seventh Street gallery. Celebrities flit through his columns like shad-flies in June around an arc light. A number of his special favorites, like Gertrude Stein (who runs on forever in the *Sun*), Ronald Firbank, Santayana, Tallulah Bankhead, Juliana Force, Florine Stettheimer, Georgia O'Keeffe, Gertrude Vanderbilt Whitney (to mention but a few) appear serially, and help immeasurably to point up a drooping review. McBride has long been established socially, and as one of the last of the pre-War "lions" he has richly earned the benefits of the world of fashion and art. He also enjoys a considerable fan-mail, like any Hollywood celebrity, and takes the public's reactions more seriously than might be supposed.

If the Manhattan liberals have been favored with a mighty protagonist in Henry McBride, so have the conservatives in the person of Royal Cortissoz, that staunch and erudite devotee of academic art. With each of these writers penning week-by-week panegyrics for his respective cause, in time a sort of tug-of-war developed in the *New York* press between the two camps, with McBride on one end of the rope and Cortissoz on the other. The issue finally became so acute that a few seasons back a Hokinson matron in *The New Yorker* protested that she could never make up her mind about modern art, what with "McBride saying one thing and Cortissoz another." These critics' critiques will, however, soon get around to Mr. Cortissoz by himself.

Whenever McBride gets around to putting down his memoirs—a project that unfortunately seems quite unlikely since at the end of each season he confesses to being thoroughly "pooped" and only too ready to seek his box-wooded retreat in Chester among his fellow

(Continued on page 36)

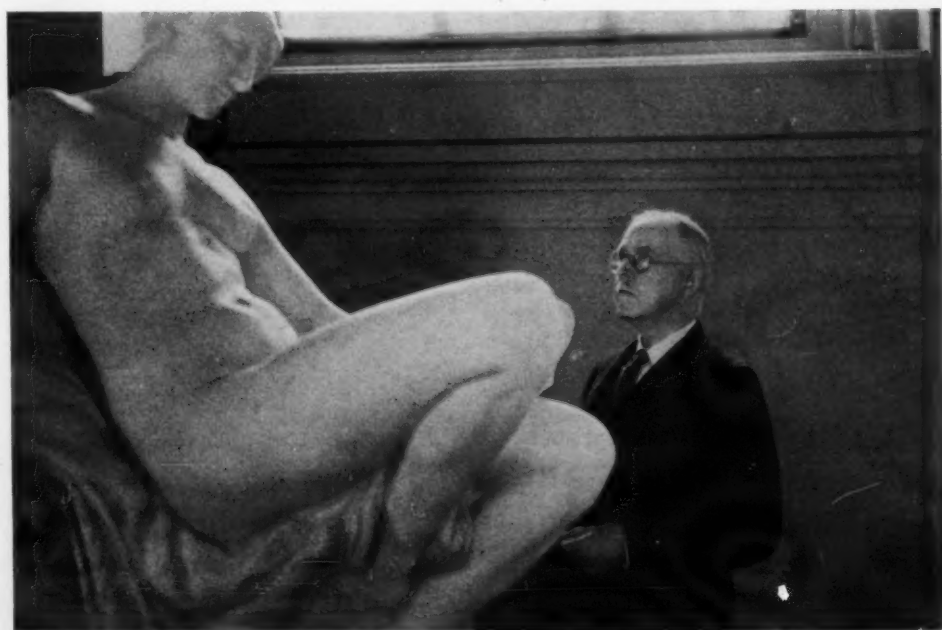


PHOTO: PIERRE MATISSE

BUSMAN'S HOLIDAY: Sunday finds Henry McBride appraising a Titaness at the Metropolitan. By 5 P.M. Peggy Bacon sees him, "wise and witty," over a teacup (top).

THE PORTRAIT: Milestones of 45 Centuries

ALIVE, from the third millennium before Christ up to this very moment, with the most acute of all the conflicts of art with life, portraiture offers surely the greatest variety of human experience to be found in painting or sculpture. Taking this full, broad sweep of time as its scope, the Boston Museum of Fine Arts has just taken from its own collections, where they are normally segregated by origin and period, 240 portraits in every medium of the creative artist, and has assembled them in a notable exhibition of "Portraits through Forty-five Centuries." Apart from evidencing the vast wealth of the Boston Museum's collections—especially of pre-Classical and Classical

art—the exhibition, even in casual selection from its wide range, offers an unusual opportunity for the observation of a single great art form through the ages. Since the problems of that form are still the subject of keen discussion, this and the following twelve pages have been arranged to illustrate the progress of portraiture over more than four thousand years, spaced out by the most important milestones in the history of art. Many of these illustrations are in detail, some even enlarged, to show more clearly the artist's approach to his subject, and the captions in each case offer a brief index to an exhibition whose importance can but be outlined in review.



REPRODUCTIONS ON THIS AND FOLLOWING TWELVE PAGES BY COURTESY OF THE MUSEUM OF FINE ARTS, BOSTON

SUMERIAN, ABOUT 2350 B. C.

HEWN OF DIORITE, among the hardest of stones, this head of Gudea, Governor of Lagash; represents a balanced perfection between personal likeness and artistic style, unsurpassed in the more than 4000

years since its creation. Its heavy mass is redeemed by the beautifully chiseled hat and eyebrows, reminiscent of the great Persepolis sculptures, and representing a high point of evanescent Sumerian culture.

PORTRAIT: EGYPTIAN, 1300 B. C.



OF RED JASPER actually $1\frac{1}{4}$ inches high, this enlarged "Face of a King" is from the nineteenth dynasty. It represents both an unmatched triumph in relief planes and the culmination of the grand phase of Egyptian sculpture, already on its road toward sophisticated yet decadent abstraction, but here not yet forgetting the objective of an ideal likeness (with equal emphasis on

both terms)—hence demanding a definite realism. No stylization, no hardship forced by delicate or difficult material, no ultimate purpose has been allowed to obscure the primary function of likeness, especially significant because the Egyptian funeral portrait was intended to procure for the deceased the greatest possible approach in the after world to his station in this life.

PORTRAIT: ASSYRIAN, 883-59 B. C.



ENLARGED TO ABOUT THRICE actual dimensions, this detail view of an amber statuette inlaid with gold, depicting Ashur-Nasir-Pal II, proves that monumentality is a matter of scale, not of size—inherent in great sculptural forms. It is expressed here in the relationship of the stylized detail, which the Assyrians loved, to the whole. The portrait is eloquent of royal dignity, even in the miniature scale enforced by the precious medium.

PORTRAIT: GREEK, ABOUT 425 B. C.



ENLARGED APPROXIMATELY TWELVE TIMES in reproduction, this cast of an engraved gem of a "Head of a Bearded Man" was carved in the original (about 7/8 inch high) of yellow jasper mottled with red; it bears the signature of Dexamenos and was found in Attica. The rich forms which the enlargement retains

indicate with what splendid plastic sense the jeweler-sculptors of Greece worked, for their true portraits were virtually restricted to extreme miniature scale on gems and coins. Here the planes and undulations of the low relief follow the swinging style of the huge sculptures of the Parthenon despite a ratio of some 200 times in size.

PORTRAIT: ROMAN, A. D. 150-200



PROTOTYPE OF TODAY'S SCULPTURED PORTRAIT, Roman sculpture like this marble "Bust of a Small Boy" marks the first attempt of the artist to please the sitter, in other words compromise between a true likeness, the aspirations of the sitter and his family, and the function of the portrait which was to glorify the subject while still alive rather than

to immortalize after death. Thus a certain sentimentality and fixed pose invade pure form and make themselves acceptable by reason of a brilliantly fluent technique. The style of these anonymous Classical Roman sculptures was emulated in the Renaissance by Desiderio and Rossellino, in the eighteenth century by Houdon, and has remained a model until now.

PORTRAIT: CHINESE, ABOUT A. D. 1300



PLASTICITY AND CHARACTERIZATION in pure line mark this Yuan Dynasty "Portrait of Yuan Miao" (reproduced in detail) by Chao Yung, of the greatest period of Chinese portrait painting. Executed posthumously as an ancestor portrait of the subject, who was a priest at T'ienmu-shan Temple, it indicates a sensitivity in

apprehending personality which Western art has been able to get only in caricature. The delicate linearity suggests form and tactile surface with complete conviction, yet never sacrifices design to the all-important purpose of commemorating the individuality of the great ancestor.

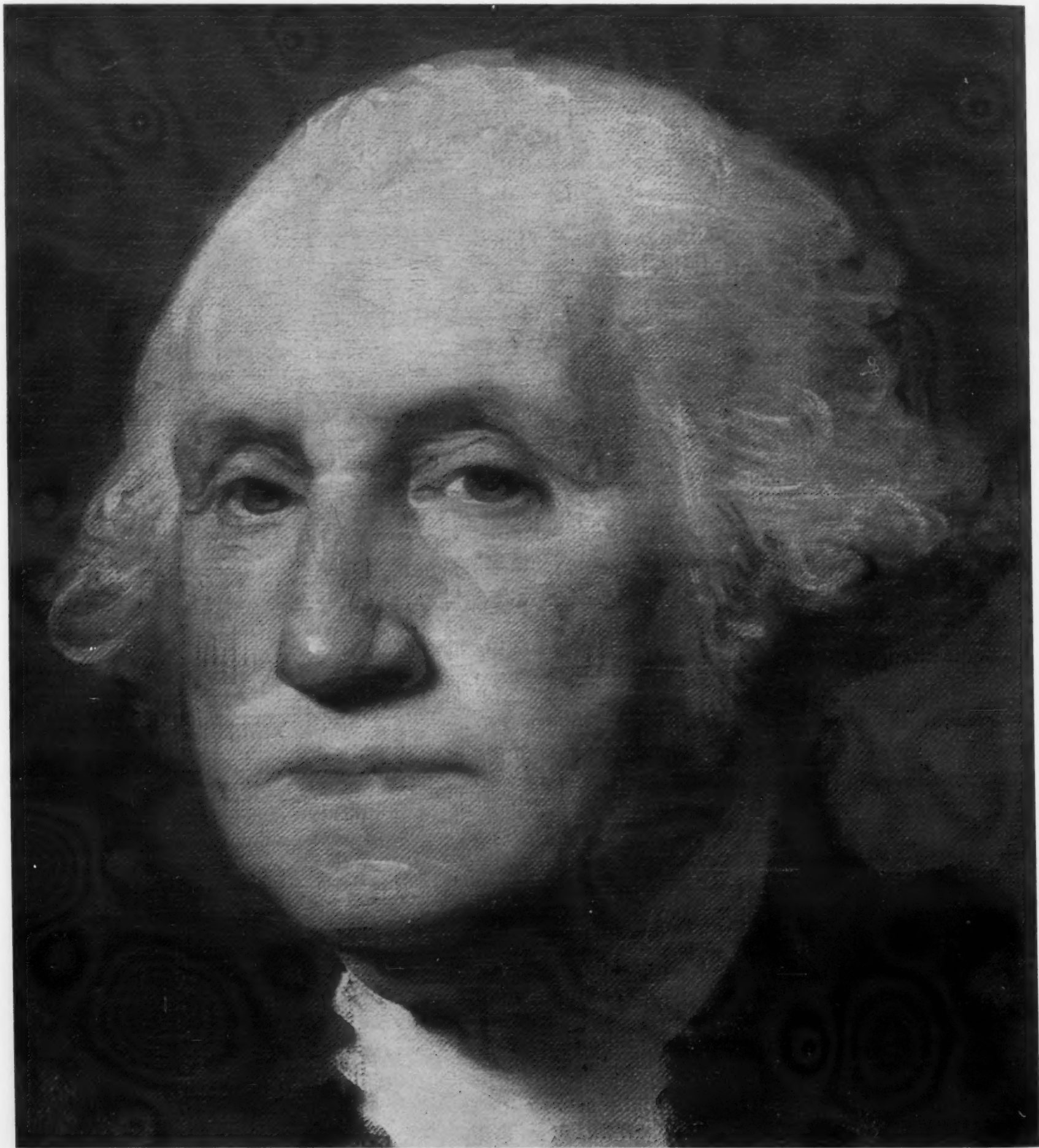
PORTRAIT: SPANISH, A. D. 1609



EL GRECO'S ICE-COLD, RELENTLESS analysis phrased in the most spontaneous of techniques is brilliantly apparent in this detail from his "Portrait of Fray Hortensio Paravicino," one of the two or three portraits by the great Cretan in America. The subject was a monk of the Trinitarian order as well as a celebrated orator and

poet, four of whose sonnets are addressed to El Greco, one of them extolling this portrait. Here El Greco has already adjusted his dual heritage of Byzantine distortion and Venetian opulence of form, to suit the peculiarly apt expression of the Spanish temper which he achieved in the likenesses of his newly adopted fellow-countrymen.

PORTRAIT: AMERICAN, A. D. 1796



SUAVE YET KEEN in both likeness and style, Gilbert Stuart's famous "Athenaeum" Portrait of George Washington" (seen in this detail of the head) is an important monument of the portraitist's art as a classic example of the unfinished oil sketch used by the artist as a basis for future replicas. It follows the tradition of the English eighteenth century Royal Academicians in its light-fingered brush-

work that virtually superseded drawing as a means of spontaneous characterization, but it is characteristic of the artist in its thin pigment which allows the grain of the canvas, as in much later painting, to play its own part in the surface of the picture. Doubtless the formula has never been improved upon for the portraying of public personages to suggest the dignity of their office.

THE ART FOUNDATION COLORPRINTS

Series A (*Italian Painting*) No. 1

GENTILE BELLINI (1429-1507)

A DOGE OF VENICE

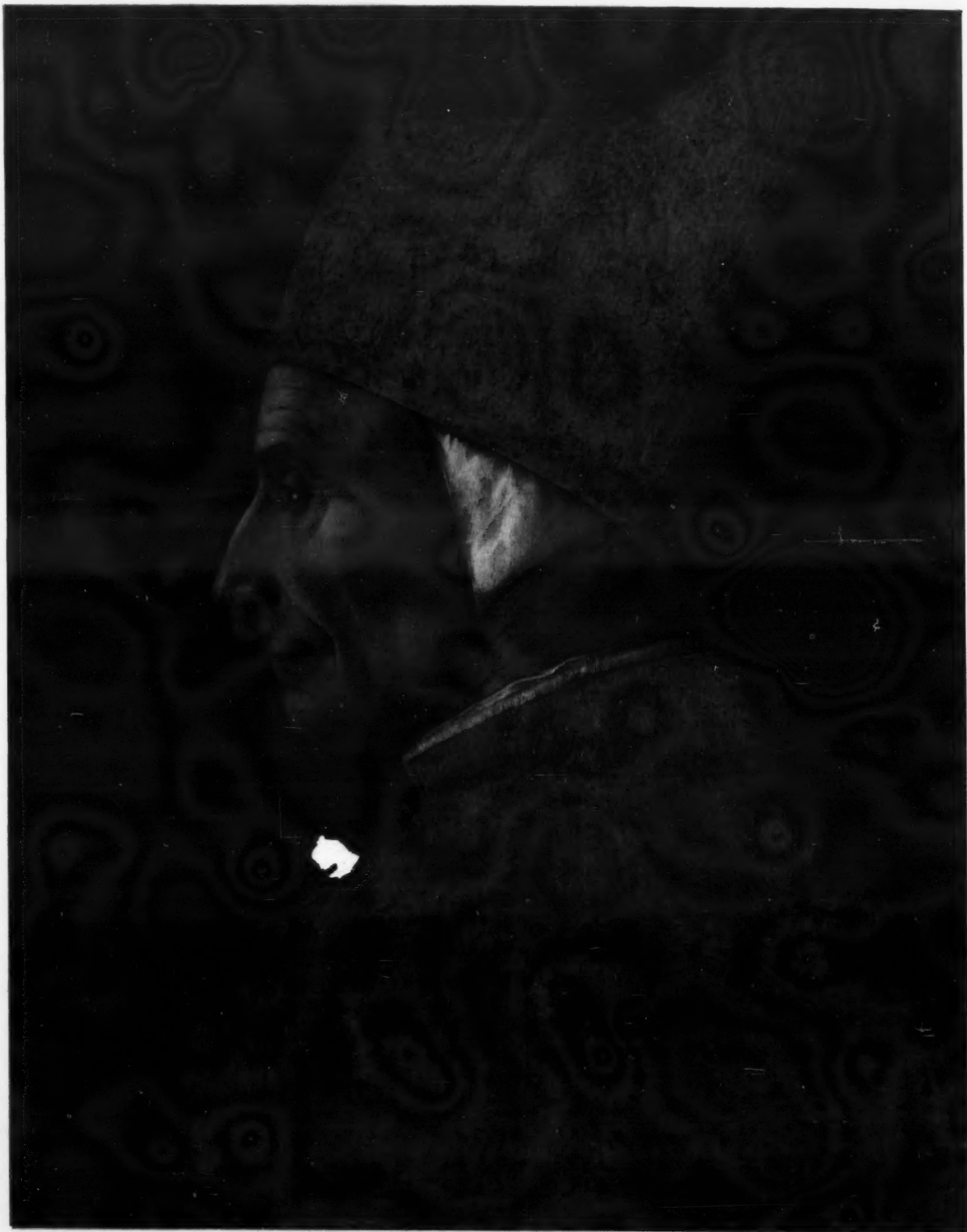
(on overleaf)

By a distinguished member of a great Venetian family of painters, this portrait of a Doge of Venice may be dated on stylistic grounds as having been painted between 1460 and 1465 by Gentile Bellini—the son of Jacopo Bellini, the half-brother of Giovanni Bellini, and the brother-in-law of Andrea Mantegna. The picture may represent either of two Doges: Pasquale Malipiero, who held office from 1457 to 1462, or his successor, Cristoforo Moro, who reigned from 1462 to 1471. A closer identification is impossible because of the uniformity of the Ducal regalia and a similarity of profile on medal portraits of both rulers. The portrait is interesting not only as being one of the three or four completely autograph portraits of Doges by Gentile Bellini, but also as an expression of one of the most characteristic early Renaissance forms—the painted profile portrait. Originally deriving from such Classical sources as gems, cameos and coins carrying portraits, the profile likeness was favored during the second third of the fifteenth century that produced such famous examples as Piero della Francesca's great pair representing the Duke and Duchess of Urbino, and Antonio Pollaiuolo's family profiles.

Here the influence has come directly from the forceful linear style of Mantegna, based on which Gentile Bellini constructed his likeness within a powerful, encompassing outline. Nevertheless it is also rich in suggestion, through its rich gold and sonorous color, of all the pomp and circumstance of the heyday of the Venetian Republic.

The portrait, which passed from sight and record until 1937, turned up in that year as part of a miscellaneous donation of discarded objects received by a Boston charitable institution which submitted it for study to the Museum of Fine Arts. The Museum's staff immediately recognized the authorship of the picture and it was acquired for the collection shortly afterward.

(Size of the original: 21 3/8 by 17 inches)



MUSEUM OF FINE ARTS, BOSTON

GENTILE BELLINI: "A DOGE OF VENICE," ABOUT 1460-65



MUSEUM OF FINE ARTS, BOSTON (GIFT OF MR. ROBERT TREAT PAINE, 2ND)

Courtesy Hand-Avery Printing Co.

VAN GOGH: "THE POSTMAN, MARCEL ROULIN," 1888

THE ART FOUNDATION COLORPRINTS
Series H (French Painting Since 1800) No. 3

VINCENT VAN GOGH (1853-1890)
THE POSTMAN, MARCEL ROULIN
(on overleaf)

Painted by the great Dutch individualist after he had become assimilated, as much as he ever could, into the French Post-Impressionist School, in Arles in 1888, this is the most important of the several portraits of the local postman who intrigued the artist's vivid imagination. In his letters of 1888, before his most violent attacks of insanity, Van Gogh mentions Monsieur Roulin and this portrait frequently:

"At present I am at work with another model: a postman in a blue uniform ornamented with gold, big bearded face, very Socratesque. A violent republican like old Tanguy. A more interesting fellow than the majority." * * *

"Last week I not only did one, but even two portraits of my postman, a half-length showing the hands and a life-sized head, the good fellow, unwilling as he was to accept money, cost me more in food and drink, and besides that I gave him the Lantern of Rochefort. However, that evil is a mere nothing, considering that he posed very well indeed, and that I also intend to paint his newly-born shortly, for his wife has just had a child." * * *

"I doubt if I can paint the postman as I feel him, this man resembles old Tanguy in so far as he is a revolutionary, probably he is considered a good republican because he frankly detests the republic we enjoy at present, and because, taking all in all, he feels somewhat doubtful and disillusioned about the whole republican idea itself. But I saw him singing the Marseillaise one fine day, and I thought I saw '89, not the coming year but that of 99 years ago. It was a Delacroix, a Daumier, a chip of the Old Dutch block. Unfortunately, one cannot sit like that, and yet to make a painting you need an intelligent model." * * *

The picture which was long in the distinguished collection of Mr. Robert Treat Paine, 2nd, was recently presented by him to the Museum of Fine Arts in Boston.

(Size of the original: 32 by 25 inches)

PORTRAIT: FRENCH, A. D. 1867



DEGAS, MASTER DRAFTSMAN of the nineteenth century, here portrays in crayon his brother-in-law, Edmondo, Duke of Morbilli, in a study for the celebrated double portrait of the Duke and Duchess also in the Boston Museum's collection. Set down with the artist's reportorial flair and genius for perceptive char-

acterization, it is nevertheless so polished and finished in appearance that, except for color, it rivals the completed portrait in oils. Though they are preserved only in rare instances, great portrait studies such as this one prove that unerring draftsmanship must always have been the basis of great portrait painting.

BERMAN'S MOST NOVEL departure is portraiture. Magnificent in color, bizarre in feeling is the triply analytical "Portrait of Ona Munson."



LENT BY MISS ONA MUNSON TO THE JULIEN LEVY GALLERY

LIKE A CALIFORNIA FOUR-LANE HIGHWAY Berman's "Flight into Egypt" points to the Far West, his latest source of inspiration.



LENT BY THE ARTIST

Berman the Baroque Boy

The Great West Americanizes the Broken Symbols of a Russo-Italo-Franco-Neo-Romantic

BY ROSAMUND FROST

EUGENE BERMAN is a painter who had intended to be an architect, a Russian who understood Italy as no modern Latin understands it, a Romantic whose dreams, being less scientific, are more haunting than those of the Surrealists. His latest and perhaps most provocative show has just opened at the Julien Levy Galleries.

Berman was born in St. Petersburg in 1899 but saw it most clearly ten years after he had left it for good, when snow scenes began to turn up in his painting. This is the typically oblique Berman approach. He paints never the actual places but his nostalgic memories of them.

landscapes and candle-lit interiors. But when he saw Italy in 1922 he knew what he wanted. From then on an annual Italian painting trip became as much part of his program as its architecture did of his décor.

Early work, dated 1927 and '28, hangs in Julien Levy's back gallery, architectural studies bathed in darkness with only an occasional figure to give scale to high-piled buildings. The paint is thick, oily, heavily worked. Berman insists that collectors of these early pictures should hang them in obscure corners. He even offers to apply an additional coat of varnish to defy the curiosity of the strolling amateur.



JULIEN LEVY GALLERIES



LENT BY THE ARTIST

THE EARLY AND THE LATE BERMAN: "The Return," painted in the somber palette of '28, inspired by the neighborhood of the artist's Paris studio (left); project in golden-yellow and crimson for the opening curtain of the ballet "Giselle" (right). Our own slant on Berman (top).

At fifteen he studied with an architect who gave him his first taste for domes and squares, pointing out the monuments of Italian-built St. Petersburg. Berman still recalls the disturbing sense of recognition which pursued him on his first trip to Italy when he came face to face with the prototypes of these buildings—a feeling he has been able to put across so vividly that many people looking at his pictures ask themselves, "Where have I seen that before?"

At nineteen Berman was on his way to Paris to join the little group which became known as the Neo-Romantics—Bérard, Tonny, Emilio Terry, Tchelitchev, and Berman's own brother, Leonid—men young enough to dismiss the clamorous world of the Fauves and model themselves on Picasso's Blue period as on the work of an already classic painter. Berman had by this time experimented with Impressionist

Confronting them you find yourself face to face with night. There are echoes of Fra Carnevale and of the seventeenth century chiaroscuro painters, and of the architectural studies of Luciano Laurana and Bramante. There is also a strangeness which is strictly Berman.

1929 and '30 saw another type of nocturne—dark, blue-toned interiors, sometimes with a profoundly sleeping figure, a heavy, dream-like, muffled sort of painting that could only lead further from reality. Berman was the first to realize that it needed airing, so the next trip to Italy found him outdoors again painting from life. The square of Vicenza, the bridges of Padua, Venice, and the seacoast villages all supplied not only new vitality but material to go on for the next two years. By 1932 he had begun a poetic, richly painted series based on

(Continued on page 38)



EXHIBITED AT THE CARNEGIE INSTITUTE

COMMONPLACE MADE ROMANTIC in Roy Hilton's "Above the River," awarded the Art Society of Pittsburgh Prize.

"OUR TOWN," one of Alan Thompson's Americana pair which won for him the Carnegie Institute Prize.

SKILLFUL DESIGN puts over Gwathmey's "Sharecroppers," winner of the Association's Water Color Award.



Pittsburgh, Generous with Prizes, Supports Local Painting

AFTER a perusal of catalogue, clippings, and photos from the Carnegie Institute's current exhibition, it is only reasonable to conclude that artists lucky enough to live in Pittsburgh have it all over the rest of the country. Here is a town which not only turns out in a body for its Associated Artists' of Pittsburgh exhibition, but whose citizens are sufficiently interested to donate twenty or more prizes for the encouragement of their painters and sculptors. After urging people not to be prejudiced against a local art, the Carnegie has turned over its February *Bulletin* to the cause. Pittsburgh's newspapers were unanimous in declaring the show the best of its kind yet.

gives us the new Martin Leisser School of Design prize and a sense of exuberantly growing green things. Indeed, the little man who poses with his ax has evidently been fighting back the shrubbery for years. For identification purposes Louise Pershing's *Summer Storm* is somewhere between a Kantor and a Hofer. It is also an original ending for that perfect picnic and a fine composition which won the Ida Smith Memorial Prize. James John Fisher extolls Americana in *U.S. Route 22*, and Wilfred Readio a wind-twisted tree, in the black and white section. The watercolor prizes went to Robert Gwathmey for *Sharecroppers*, a tricky but effective experiment in textures



The Carnegie Institute's own prize, heading the list, went to Alan Thompson for his *Song of the Open Road*, a jovial description of horse and buggy wending through a wintry villagescape. The eye wanders deep into this picture and can foresee the doings which await the traveler on his next stop. All is detailed, friendly, anecdotal. *Back of Isaly's* by Abe Weiner was the Associated Artists' first choice. It shows shambling outskirts, neither town nor country, painted in the opalescent glow induced by the proverbial Pittsburgh miasmas. It is a curious picture, but it struck the critics. Runner-up for this organization's second prize is Carl Walberg who tells a literal story of motor power vs. horseflesh.

Roy Hilton's *Above the River* is another Pittsburgh vignette and winner of the Art Society award. It took a discerning eye to isolate this imitation-clapboard incongruity of a house, and a knowledgeable hand to paint it. With *Walt's Place* Samuel Rosenberg

and angularity; to Lillie Armour for *March Day* in a loose but none the less conventional technique; and to Norman Lee for *Stone Steps*. Surrealisms are few and abstractions lacking.

Among the four sculpture prizes Barbara Levette's *Tears* ranks high for wood-carving craftsmanship and Janet de Coux's Negro head for powerful, if arbitrary, design. Arts and crafts are pleasantly represented with some clean-turned silver and well displayed jewelry.

The catalogue of the Associated Artists of Pittsburgh, a model of compactness, is priced throughout, the most expensive oil costing \$800 and the cheapest one \$15. Between the two there are plenty of capable works which should provide \$100 or so of enjoyment. Sales should be interesting, as the Carnegie insures plenty of hanging space, the pictures are alive, the press is friendly, and the public cooperative. From nearly 400 miles away this looks like the perfect U. S. regional show.

THE PASSING SHOWS

American Printmaking, a Technical Triumph

THE making of American prints was at a higher level in the eighteenth century, when the process commenced, than in the nineteenth, when it reached its nadir. A hundred and one American printmakers—whose exhibits have been assembled at the Grand Central Galleries, Vanderbilt Avenue branch, by the American National Committee of Engraving and acquired by the International Business Machines Corporation—prove that as a nation we started off well, but, with the march of science, have done even better in the twentieth century. Indeed, except for some modern British prints, in America we have the finest techniques in prints available today. One need only mention Rudolf Ruzicka, George Bellows, Robert Riggs, Charles Locke, Howard Cook, Thomas W. Nason, Stow Wengenroth, Grace Albee, Armin Landeck—those who among the moderns are beacon lights in this discriminating exhibition—to realize that we should be proud of our black-and-white artists. Ganso is one of the few to use color in the contemporary section, applying it as an integral part of his design in *Coast of Maine*. Yet the nineteenth century knew something about color, too, as one look at Robert Havell, Jr.'s aquatint *Panoramic View of New York*, W. J. Bennett's aquatint *City of Washington*, and Louis Maurer's lithograph *Preparing for Market*, can convince you. This entire group will be reproduced at length in a future issue of ART NEWS. J. W. L.

Mexicans by Rosenthal: More & Better

DORIS ROSENTHAL paints children and she paints Mexico, both favorite subjects and often the downfall of the sentimental artist. When Miss Rosenthal paints Mexican children it is with about as much understanding of type and appreciation of plastic quality as any artist who approaches this



MIDTOWN GALLERIES
DORIS ROSENTHAL: "Girl and Bananas."

challenging subject. Boys and Tops in her current show at the Midtown Galleries is a case in point. So is *Girl and Bananas* and *Girl and Lilies*. In the first, the absorbed concentration of the children is described without an ounce of sentimentality. In the second the artist has made the most of the lovely rhythm of white dress, uplifted arms, and crown of golden fruit which the child holds on her head. There is something curiously moving in this warm and comprehending characterization.

No tourist-painter has ever perceived the subject matter, let alone the appeal of the baby asleep on the banana leaf, nor the *Girl with Lilies*, although they are familiar enough sights. Few native painters have shown a deeper understanding. Doris Rosenthal senses the wistfulness in a small face, but with a combination of discipline and the light touch she manages to keep her characterization on the right side of sentimentality, painting with a grasp of compositional elements as strong as her conception is clear. J. L.

Menkes, a Paris-Trained Polish Painter

MENKES, exhibiting at the Durand-Ruel Galleries, can paint a solid figure as well as an airy still-life and give grace and vitality to each. No stranger to New Yorkers, this Polish artist who spent the greater part of his adult life in Paris, has been showing in this country since 1935. But Paris did not leave its usual mark with him: his work is more in the tradition of Germans like Beckmann. *Girl with Straw Hat* and *Girl with Black Lace Dress* show what an able draftsman he is. They are firm, economical in pattern, painted with a love of texture.

The high-pitched still-lives, however, tend toward the extravagant. When you analyze them, you find that the artist just hadn't had the heart to leave anything out. But, to keep the composition from being cluttered, he gives subtle emphasis to one or two objects. *Flowers and Books*, with its loose brushing



ARTISTS' GALLERY
HOWARD PASSEL: "Still-Life with Umbrella."

and suffused color, is a corker, and one or two of the others are exceptionally fine. D. B.

Masterly Wood Carvings by John Rood

JOHN ROOD, the sculptor from Athens, Ohio, whose smooth-surfaced figures when last seen here were a carved-wood series inspired by the folk music of this country, is showing a new group at the Passadoit Gallery. Less stylized, their source is still the artist's interest in native types. *Mountaineer's Wife* is an example. No longer presenting a generalized conception, Rood gives this figure a natural pose, a surface which shows the marks of the tool which carved it out of oak, and full concession to the emotional intensity of its characterization. In an older civilization such types as he portrays in *Grandmother* and *Going Home* would



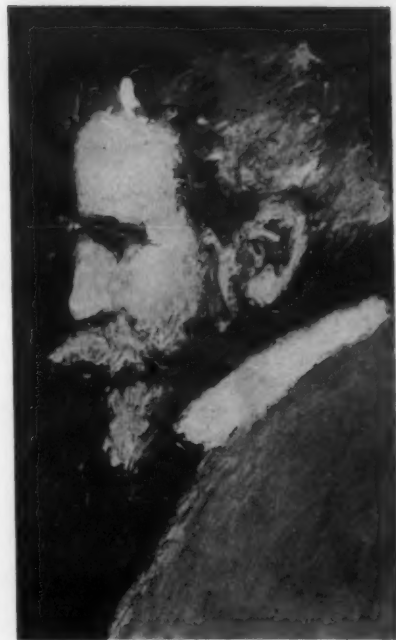
DURAND-RUEL GALLERIES
ZYGMUNT MENKES: "Girl With Straw Hat."

be classified as peasant. The sturdy independence of these people is well interpreted, with appreciation of their uncompromising American flavor. Rood's emphasis is upon their strength, their honesty, and the aesthetic qualities which grow from such sterling virtues.

Banjo Player, one of the folk music series, is included in this group. There are an amusing study of the artist's dog; one or two decorative pieces in which forms are elongated strikingly; and *Torso*, which takes full advantage of the wavy, liquid grain of the wood. J. L.

A Rediscovered Romantic, Harriet Blackstone

THE rediscovery of the work of Harriet Blackstone is being celebrated at the 460 Park Avenue Gallery where hang thirty or so paintings by this ex-school teacher who in the early nineteenth hundreds, and at nearly forty, launched upon an art career. The first friend to encourage her was struck by her ability to produce a likeness when Miss Blackstone worked up a wad of



460 PARK AVENUE GALLERY
HARRIET BLACKSTONE: "William Chase."

chewing gum into an identifying portrait. Study followed and then commissions of Chicago's social pillars.

Miss Blackstone's association with William M. Chase was a decided factor in her development, and one of her striking works in the current group is a portrait of him, Van Gogh-like in its brilliant chartreuse and peacock blue. She shows a wide range of technique, however, from the richly pigmented *The Waif to Girl Sewing*, a tour de force in possible variations of white, *Libby*, one of several huge canvases, makes you think of Eakins in its honest, forceful statement of truth. J. L.

A Former London Gallery Shows Fine Porcelains

THE Howard Back Gallery, a recent arrival in New York though long established in London, is showing a superb *sang de boeuf* vase of the early Kang Hsi period. From the Eumorfopoulos Collection, it was loaned for many years to the British Museum, and is further distinguished by being illustrated in color in the *Encyclopedia Britannica*. More robust in shape than later wares of the same name, it is most beautifully marked where the glaze has run in tear-drop formations. Mr. Back has also on exhibition a pair of faience wine vessels in the shape of birds made in Strasburg at the end of the seventeenth century and apparently inspired by archaic Chinese bronzes, which are definite curiosities (one is illustrated on page 36). J. L.

The Armenian Tolegian of Fresno, California

YOU might expect Manuel J. Tolegian, the young Armenian-American artist from Fresno, California, to do a Saroyan in paint. But he doesn't, and this in spite of the fact that when he isn't painting Saroyan's characters, Saroyan



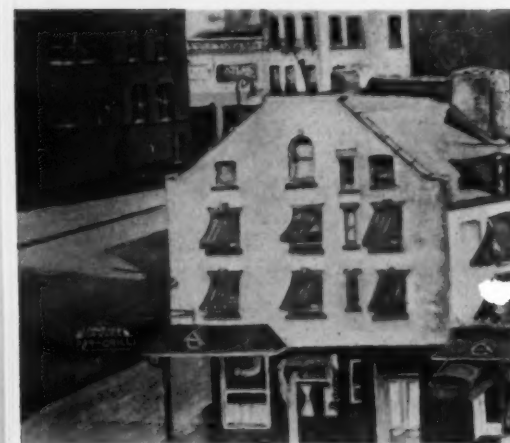
WALKER GALLERIES

THEODORE CZEBOTAR: "Abandoned House."



VALENTINE GALLERY

LEON HARTL: "Central Park."



ARGENT GALLERIES

ANNETTE WOOLF: "Tavern Across the Way."



KLEEMANN GALLERIES

WILL HENRY STEVENS: "Rural Church."

PAUL DELVAUX: "The Water Nymph."

NEW SCHOOL OF SOCIAL RESEARCH



yan is writing about him. His work is not, like that of his cyclonic countryman, highly stylized, and in contrast to Saroyan's cult of confusion, Tolegian seems, with bold, bright colors, to make the world orderly. This much is clear in his exhibition at the Associated American Artists'. That Tolegian has studied with Benton, Sloan, and Curry the spectator could guess even without being told, but his work is that of a man with fine taste who is experimenting widely in an attempt to formulate a personal style.

Some of his older canvases depict peaceful vistas conceived in the manner of the Italian seventeenth century and inhabited by groups of figures caressingly brushed and luminously toned. Most of this is lacking in the product of the past year, painted at Fresno. A large group shows Armenians at work and play in a style which combines "Ashcan" atmosphere with the precision of a Grant Wood. Of these, perhaps the most successful is the impressive *Hobo Jungle*, photographic but selective. The landscapes, though presented from a fresh point of view and peopled with workers rather than with picnickers, are still tenderly painted. *Fast Freight* and *View of Smartsville* are cases in point.

It must be borne in mind that though his main interest, painting is but one of Tolegian's accomplishments. He composed the haunting music for Saroyan's *The Time of Your Life*, and he is collaborating with the same prodigy in writing a book about the San Joaquin Valley. D. B.

An Impetuous Pole From Racine: Czebotar

YOUNG Theodore Czebotar, the Polish watercolorist from Wisconsin, will be remembered hereabouts as the fellow who, after hopping a freight train out of his home town Racine, crashed into the Walker Galleries two years ago and into a pint-sized Profile in *The New Yorker*. Now he is back at the old stand with more watercolors evidencing, as in *Abandoned House*, instant seizure of a scene. A combination of reserve and passion brings him to his popularity—the reserve, or selection, that sweeps the decks of all impediments, and the passion that, coupled with good draftsmanship, is unbrookable on its way to the goal. The result means that he can treat anything, even a place like Racine that he so obviously hates, and make it doubly memorable. So far he has not inordinately called upon his sense of beauty. When he does, watch out. J. W. L.

4 Artists: Landscapes & Flower Paintings

FOUR artists participate in the current exhibition at the Valentine Gallery, which offers the fragile poetry of Leon Hartl and Eilshemius in landscape and flower paintings, several robust works by John Kane, and Milton Avery's oddly arresting view of life, so completely different from any of the three.

Hartl's delicious color pervades all his works. It is loveliest in *White Lilacs*, and most varied in *Central Park*. Among the four Eilshemiuses, *Lake Geneva*, with a look of painted porcelain, is one of the most engaging, though *The Farm*, with its quivering meadow, also lingers in the mind.

No one but John Kane would have conceived of painting a gas stove, complete with asbestos, and set in a fireplace, as an *Interior*. It is fascinatingly real, as is also the snorting horse in *Escape* which makes you laugh while it calls forth your admiration for the genuineness of its feeling for locale. Milton Avery's sly humor which manifested itself in his last show is not apparent in his four works. But there is wit in the tiny black lines by which he suggests a row of boats on the beach in the Gaspé. His use of color in *Bathers*, brilliant red in the figures of the foreground and receding to a pale background by degrees, is adroit and sophisticated. J. L.

Cooperative Group Show: Ten Women

TEN members of the National Association of Women Painters and Sculptors join to make the current show at the Argent Galleries. Annette Woolf contributes *Tavern Across the Way*, a nicely composed arrangement of buildings, in which masses balance each other interestingly, an early nineteenth century building amusingly contrasted with a mediocre structure of the early twentieth. Esther Yovits shows one or two landscapes in her group, among them, *Fury*. This is a darkly colored stormy scene, in which the artist achieves her effect of atmosphere with subtlety: though her forms are little distorted, the sense of gusty wind and penetrating chill is strongly suggested.

Anna Price has a feeling for flowers, particularly apparent in *Anemones*. Nell Witters has turned from her familiar style to painting imaginary figures somewhat in the magazine-cover manner. Margaret Hoskins shows some serene landscapes in pastel, and Lillie Harper some interesting sculpture figures of Alaskan types. J. L.

Goya's Conflict; Escapism by Will Stevens

TWO exhibitions at the Kleemann Galleries during March stand in a curious relationship to today. The magnificent Goya etchings, twenty of them war prints painfully contemporary in feeling, depict with biting realism the streets of Madrid piled high with civilian dead, soldiers run through with bayonets, and fearful shadows adding to the sense of brutality as though life itself were not enough. For many people the three series of etchings, each complete, will substitute a trip to the Goya exhibition in Chicago. They certainly contain one aspect of Goya's genius.

The paintings by Will Stevens, on the other hand, offer an escape from contemporary life. A native of the Mid-

dle West, and now a teacher in New Orleans, this artist started his career under the academic wing of Jonas Lie. Though all of the forms are recognizable, his current work in a new pastel medium is based upon abstract composition. Complexities of landscape, such as hills, fields, and dramatic skies are organized into effects that are essentially pictorial. Color is delicate and vibrating with light, and a joyous and sensitive mood permeates everything. *West Wago* and *Rural Church* both show Stevens at his best, and *June Garden*, semi-abstract, is like a fragrant Valentine bouquet. J. L.

The Art of Heraldry in a British Cause

THE exhibition of 128 famous heraldic shields at the British War Relief Society is a show of mark. Seen originally at the New York World's Fair, they are even more compactly and naturally arranged in their new setting. They range in time from the shield of the Elizabethan martyr Robert Fisher to that of John Ruskin. Heraldry is one of the finer arts, and was once the baggage of every gentleman. It requires great knowledge, scholarship, and artistic tact to create a fine shield. Recently the art has died out and in this country has been used more for institutions, like an archdiocese, a hotel, or a motorcar. J. W. L.

Surrealist Series: Group Number Three

THE third phase of Surrealism being presented on the walls of the New School for Social Research parades Magritte, Tanguy, Hans Arp, Chirico, Paul Delvaux, Max Ernst, Stanley Hayter, Masson, Matta, Paul Nash, Henry Moore (with sketches), Paalen, Kurt Seligmann, and Onslow-Ford (who also lectures on the show). Delvaux seems particularly stimulating; many of the others now are old hat, whether their message has become clearer with the years or no; while Tanguy's charmingly colored broodings would appear like nothing so much as the *disiecta membra* of the Fascist armies on the Libyan Desert. J. W. L.

Haile & Ewart: London's Loss, Our Gain

IT IS not difficult to see why such distinguished Orientalists as Denman Ross and George Eumorphopoulos were early sponsors of Arthur Ewart, the young English painter who is currently exhibiting at the American British Art Center: he has a fine, unaffected sense of line and pattern. This is fairly obvious in his early, flatly painted, high pitched still-lives; it is much more subtle and rewarding in the recent landscapes in thick impasto. He can paint a snow scene relieved by bristling black trees in the Vlaminck manner, and he has a way with the combination of lemon yellow and grey which tickles the eye.

At the same gallery are watercolors and ceramics by Thomas S. Haile, another Britisher who is showing for the

first time in New York. In his loosely washed papers he has caught the landscape of the Haute Savoie in varying moods. Working directly with pad and clear colors from such vantage spots as the Mer de Glace at Mont Blanc, he has recorded the magnificent vistas and given them impressive scale by the inclusion of tiny bridges or houses executed in calligraphic outline. Haile is also an accomplished ceramist who has painted his large and graceful pots with slip designs in black and terracotta depicting an Orphic Grove, the Three Graces, and the pre-historic British Cerne Abbas Giant.

D. B.

Drenching Aquarelles by Phil Dike

PHIL DIKE is in the same category as Phil Paradise, Barse Miller, and others of the California school: he works wonders in Stygian-colored aquarelles with fusing colors. Indeed Dike believes that, in the moist-laden atmosphere of the coastal strip, your brush should be well wetted and that the fusion obtained by letting the pigments run together is nicely appropriate to that region, just as a dry brush and precised color-areas best delineate the desert. Certainly his California papers at the Ferargil Galleries bear him out. The various nocturnes and also *Pot of Gold*, *Sea and Sky*, and *Windy Day*, *Hermosa*, are haunting in their ability to convey darkness or wetness. They are directly painted with some scraping out for change in color and design.

J. W. L.

Bellows in New & Better Form: 9 Pictures

WHEN you come upon nine paintings by George Bellows, most of which have not been exhibited before, it should be an auspicious occasion. When five of the paintings are masterpieces, and one a great masterpiece, it is an auspicious occasion. Which is what the opening show of H. V. Allison & Co. is. The donation of these oils is due to Mrs. Bellows. Here is the little old lady—Mrs. Tice, I think—who so fascinated Bellows at a tough cocktail party in Chicago (because he found out that she had Lincoln associations) that he had to paint her. That was in 1919. Mrs. T. in *Wine Silk* was the result. Opposite the door as you enter this attractive new gallery is Mr. & Mrs. Philip Wase, a large group portrait painted in the summer of 1924 six months before Bellows' death. A prototype of Grant Wood's *American Gothic*, it differs from it by having Mr. Wase not looking directly at you.

After 1920 Bellows' lighting, in an attempt to become more dramatic, changed, as did his color also. But when he wanted, he could show a grasp of subtle color and a sense for modeling that few suspected him to possess. Such a spirit moving him, he produced in 1917 during a trip to California the masterpiece of his career. This is *Padre*; it has never been seen before. After full advisement you can only compare it with Cézanne — as monumental, as timeless, yet juicier — and be properly

grateful. Three of the five landscapes, two of them painted in Woodstock, where Bellows owned property, are excellent: *Geese and Storm Sky* and *Storm Weather*, of 1922, with grand iridescences. *Coopers Lake* is a suaver study of the locale of *The Picnic* in the Lewisohn Collection.

J. W. L.

Thoughtful Analysis by Harold Baumbach

IN Harold Baumbach's current exhibition at Contemporary Arts, his third in this gallery, the subdued, rich color which has been remarked before is used less arbitrarily and with greater effect. He still likes to paint dreary streets and the waterfront, but the stylization of his trees, like brooms, and the dark, heavy lines which describe a row of humble houses are combined with a sense of design that impresses by its thoughtfulness. In *Coal Bins*, one of the best integrated works in this group, he sticks almost entirely to soft olive greens and black, deleting detail and emphasizing pattern. Only three figure pieces appear here, for the slightly suggested little creatures of the street scenes are never the focus of a picture. But the intensity of the real character studies is clear, and more of such analyses would be interesting to see.

J. L.

Gropper: Swift Oils and Stern Prints

WILLIAM GROPPER'S show at the A.C.A. Gallery has the usual dash and action of this master of composition. This time the canvases seem painted more hurriedly than most Groppers have been, though the delineation has not become less distinct. *Three Men* (fighting) and *They Fought for Democracy in Spain* are composed with characteristic ability. Stronger than these because of a certain statuesque quality in Gropper's lithographic black, is the series of lithos illustrating scenes in the U. S. Senate. With that body going through its Fabian tactics at present, these strong-meat prints have a more than ordinary timeliness.

J. W. L.

Primitives at a Leading Folk Art Gallery

SO much interest has been aroused during the last few years in American folk manifestations that the Downtown Gallery, which was a pioneer in our pioneer art, has arranged an exhibition consisting of paintings and sculpture which are outstanding not merely because they are quaint, old, historical, or possess sentimental quality, but as intrinsic works of art.

Only thirty items make up this exhibition, and they have been chosen to show certain types. Portraits, which played so important a part in early native art are represented by John Wilkie's pair, *Polly and John Fonda* in which the emphasis is on composition. There is also *New England Woman* by an anonymous artist, a rather stiff but still human characterization quite without background. Joseph

Stock, however, placed his child subjects in their own environment with toys, pets, and a view of the outdoors, or of a well documented interior. Fracturs, watercolors on silk and paper, each one a little gem of its kind, are also in this group.

Among the sculptures are some superb weathervanes, one called *Formal Horse*, as modern in its reduction of detail and as bold in form as if made yesterday. There are small wood carvings of great delicacy and a tinsmith's sign of a peacock in which he manages to get various aspects of his craft into one flourishing and complex design.

Beginning the first week in March the gallery is opening a room where, in a setting of nineteenth century furniture and accessories, paintings and sculpture of a more decorative character may be seen. With yellow damask walls and square piano, it stirs the memory of the dignified old parlors of one's childhood, and gives to the folk art amateur a chance to see how these objects actually fit into a liveable domestic background.

J. L.

Family Heirlooms, Pride of the Colonial Dutch

AT Holland House there is an exhibition of Dutch Colonial heirlooms loaned by American families of Dutch descent. Its purpose is to remind us by these mute witnesses of life in New Amsterdam, of earlier days when democracy surmounted the terrific difficulties of pioneer life and steadily gained ground in the struggle for individual freedom. It is an impressive array of all sorts of household articles as well as fine porcelain and silver, and is imaginatively presented so that life is really recreated for the spectator.

Actually you have a sense of having been in a small corner of the Ryksmuseum after looking at the Delft ware, the silver tankards and wine tasters, the flip cups and rosewood bowls for syllabub. It is more in the exhibits of articles used in the defense of Dutch New York, a pikeman's cuirass and helmet, in the personal belongings such as foot stoves and a watchman's rattle that you appreciate the sterner side of this way of life. Van Rensselaers, Goellets, Stuyvesants, and Roosevelts have contributed to an exhibition which recreates old New York in its dealings with education, religion, and government as well as in the life of the ordinary individual.

J. L.

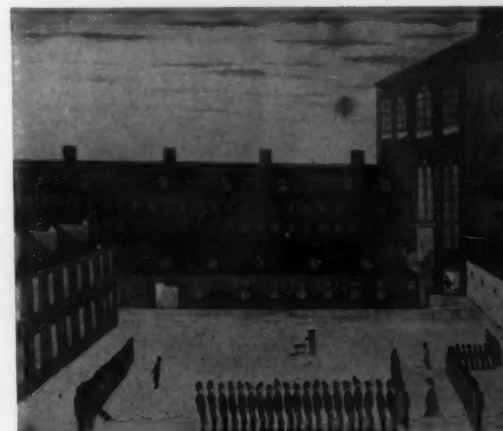
Standbys of Contemporary French Painting

SOME of the nineteenth and twentieth century French paintings at the Harriman Gallery have not been shown here before; others are familiar, and it is a pleasure to see them again. New to the city are a fine likeness of Eve Curie by Derain, and a large Braque figure composition of 1936, done flatly in browns and yellows heightened by an all-over Persian motif. One is glad to revisit Cézanne's cool, thinly painted



FERARGIL GALLERIES

PHIL DIKE: "Windy Day."



DOWNTOWN GALLERY

ANONYMOUS: "Charlestown Prison."



A.C.A. GALLERY

WILLIAM GROPPER: "Three Men."



H. V. ALLISON & CO.

GEORGE BELLOWES: "Fishermen's Hut, Newport."

HAROLD BAUMBACH: "Waterfront Houses."

CONTEMPORARY ARTS GALLERY





CLAY CLUB

WILLIAM EHRLICH: "Prophet."

Au bord de l'eau; his small Man with a Pipe; and Picasso's monumental Acrobat of 1923 with its blending of purple, scarlet, and chalk white. A charmingly ingenuous child's portrait by Modigliani is without the artist's usual stylization, while a Seurat sketch, a Matisse still-life, and a Gris abstraction are among the other varied notables.

D. B.

Decorative Chinoiserie by Charles Child

THE Boston-born Charles Child, exhibiting at the Wakefield Bookshop, we find very interesting for technique and subject matter. He is a born decorator in the Oriental spirit, relishable because of its overtones of eternity. A prepared ground of casein glue and half absorbent canvas is placed on a masonite base and on it egg tempera is painted, the canvas being finally varnished and waxed. Mr. Child went west for some of his best decorations, like Yellowstone Gorge, Española (similar to a Canadé), and Storm Over Jericho Valley. But, like the Oriental artist, he finds most to his taste unpopulated landscapes; crab, clam, and weed pools; and birds in trees—see his admirable Winter Birds and Branches, Cuckoo, Pine, and Rhododendron. He is already a fine painter with a sure touch.

J. W. L.

Streamlined Sculpture by William Ehrich

THE Clay Club, in presenting a show of fifty pieces of William Ehrich's sculpture, gives us an artist whose sense of line and rhythm outweigh his feel for modeling. Natural in our streamlined era, this talent cuts a broad swath in the religious reliefs worked in wood. The Pietà, in cherry, the broken-wristed, drooping hands of Our Lord symbolizing the utter tragedy, yet done in the impersonal Byzantine manner so appropriate for religious expression, is the best sculpture. It is monumental without being pretentious. Gethsemane, in walnut, has the look of repoussé work, appearing almost like beaten silver. Departure, in sparkling Maryland marble, has an extreme linear simplicity. Elsewhere, when modeling must be depend-

ed upon, this sculptor is less impressive; but the proportion of successes to run-of-the-mine in these woods and ceramics is satisfyingly high.

J. W. L.

Theatrical Design, From Baroque to Now

THE Baroque splendor of eighteenth century pageantry, and Broadway's borrowings from it, are recalled in a series of brilliant original drawings and watercolors at H. Bittner & Co. A sort of celebration of the issuing by this concern of its notable first publication, *Theatrical Designs from the Baroque through Neoclassicism*, it contains some thirty originals of the designs for sets, curtains, and backdrops so impressively reproduced in the portfolios. There are also earlier additions and items which carry the story up to 1941. The exhibits vary from sweeping first impressions by such artists as Fossati to a model

elements are employed by Johansen, Oenslager, and others.

D. B.

Studio Guilders Take a Spring Fling

THE members of the Studio Guild, some seventy strong, are exhibiting one work each in their spring show. Frank Callcott's cool grey *Night Rain*, Columbia represents this restrained painter well. Eva Macpherson paints Newtown Center with a lavish hand, particularly in the color of its autumn foliage. Mr. Thompson at Work, by Margaret Potter is shorn of detail and executed with the casual ease of a competent and imaginative watercolorist. There is *The Cove* by May Wagner, a large canvas which for its size is organized with skill. She has balanced masses and spotted some warm yellow sunshine on a patch of green with good effect. By Marian Harris there is a lively

lensky. There is a group of landscapes, one called *The Harbor*, which calls up the freezing atmosphere of a windy bay.

It is not surprising to learn that Gomez-Jaramillo, whose paintings are being shown until the second week in March, has made a special study of the murals in Mexico. He is a Colombian, now director of the Fine Arts Department in the University of this South American country. Many of the paintings now shown are substantially conceived nudes, and he often introduces figures rather arbitrarily into his landscapes. *The Poets de Greiff*, a portrait of two figures of Colombian national life, represents its subjects against their native background in conjunction with the tools of their trade: notebooks, pictures, and such. It is exceedingly clear, even to the point of being hard and dry, but it has force and conveys character in an attractively outspoken style.

Whimsical paintings by Jane Chalmers lean toward caricature. The most amusing is her painting of a dog, called *Fifi*. One large canvas, *Circus*, is like a theatre curtain by the late Ralph Barton.

J. L.

Standbys and Newcomers: a Colorful Group

A GROUP show at the Eggleston Galleries contains paintings by a number of the artists who have appeared here in one man shows, and several newcomers who send up trial balloons. Waltman's flair for snowy landscape accented by bare branches and an icy stream is attractively represented. Detwiller, whose totem pole paintings were seen recently, uses dark lines as basic structure in his flatly described scene of the Northwest. Randall Davey shows a portrait made ten years ago, strong in its relation to Henri's warm, human portrayals. Thon's unpretentious little sea painting is one of the pleasantest here. Its dull olive-green water presents an unruffled surface which melts into the sky with charming effect. Jerome de Witt's casually drawn street scene is an example of his freer style



LENT BY MR. JANOS SCHOLZ TO H. BITTNER & CO.

NORBERT BITTNER designed this setting for a ballet in 1815 when the Neo-Classical style was at its height in Austria.

for a revolving stage by Waldemar Johansen, and their quality is uniformly high.

Suggestions of the popular theatre are present, but the items are mostly related to extravagant productions which would, for sheer architectural fantasy and mechanical complication, put Hollywood to shame. Some sketches by members of the important Galli-Bibiena family are masterpieces of imaginative elaboration and technical virtuosity. The projects of such Germans as Platzer reflect the firm grip of Italian influence. When the Baroque gave way to Neo-Classicism in the early nineteenth century, Schinkel produced an archaeological setting wherein Greek, Roman, and a few mediaeval elements rest uneasily side by side; the scholarly Norbert Bittner designed such Roman halls as David painted; and the Romantic Institoris introduced the Orient, or at least his idea of it.

Many of the twentieth century items reveal a continuation of earlier traditions: the ingenious and inventive Bertram stems in many ways from the Baroque as does Stewart Chaney. New

Portrait of Bob and by M. S. Roper a still-life consisting of various pieces of porcelain, as nicely done as though the artist were a china painter.

J. L.

Manzorro, Maria Bartha, Jaramillo, Latins All

AN Argentine by birth, Vicente Manzorro, whose paintings are now at the Reed Galleries, studied in Paris but never severed ties with his own country. His work here shows a blend of influences. Paris scenes are muted by the familiar grey-blue fog which drifts over the Seine, and one painting made in Italy glows with the warmth of harvest color. Stemming from another source are those works which use a fantastic figure as the central theme—a creature mechanical as the Tin Woodman, yet emotional as the Land of Oz. He fishes, he sits on walls, he acts as a mouthpiece of the artist's moods, inspired both by Buenos Aires and Paris.

Capable portraiture by Maria Bartha is also on view, the most interesting interpretation being that of Prince Obo-



WAKEFIELD BOOKSHOP

CHARLES CHILD: "Yellowstone Gorge."



MACBETH GALLERY

HERMAN MARIL: "Waiting Room."

with figures. Sapanoff, one of the new painters, shows an interior whose Russian background may be detected in intense, brilliant color.

J. L.

Maril's Faraway World: Watercolors by Gross

HERMAN MARIL, a native of Baltimore, is having his second New York exhibition at the Macbeth Gallery where the restrained, yet serene, feeling of his style is indeed striking. Pale sand color and related soft greens and yellows prevail, and if the detail of streets and landscapes is suppressed it is because Maril deliberately selects the essentials to describe his scene. Areas of flat color, few shadows, barely suggested detail of windows in a city block, skies whose evanescent clouds contribute almost the only sense of movement—these are some of the components of a style which is a little austere, never clamors for attention, yet always is impressive. It is most charming in such works as *Street in the City*, in which two-thirds of the canvas is given to a yellow brick wall, the figure beside it deftly, economically suggested. Maril's quiet power has developed resonance since he was seen here five years ago.

Earl Gross, a Chicago watercolorist, shows a most engaging group of paintings in another room. He is quick at seeing the effective contrasts in light and dark in such scenes as *Pittsburgh River Banks*, a miner's house, bleak against a glowing sky. *The Artist in Mexico* is delightfully atmospheric, the shadow in a sunny patio liquid as it spills across the open space. *The Old Farwell House* looks down on its subject from an interesting angle, missing no essential of a wintry afternoon. J. L.

Roundabout the Galleries: More New Shows

TOMOE YABE of Japan, showing at the Montross Gallery, handles apostrophe-shaped, close-serried stipple so well that, though staccato in form, this stipple results only in a remarkable evenness of texture. With it is often contrasted a smoothly painted sky,

(Continued on page 36)

COMING AUCTIONS

Sporting Paintings, Fine Furnishings

BY order of Bertrand L. Taylor, a collection of fine furniture, sporting paintings, and decorations will be dispersed by public sale at the Parke-Bernet Galleries, on the afternoon of March 8, after exhibition there from March 1. The sale is remarkable for six foxhunting and coaching paintings by William J. Shayer, British sporting artist, and an important Charles X Aubusson carpet strikingly designed with white geese at the corners of the maroon field, biscuit yellow vine border, and a large rose-beige central floral cartouche.

Two pairs of Chippendale armchairs are covered in fine foxhunting petit point and a pair of Queen Anne lacquer side chairs, formerly in the collection of the Earl of Lathom, are in the rare "red Japan" lacquer. Other lacquered

Baroness Lambert, of New York, and sold by her order. The sale further embraces Gothic, Renaissance, and French eighteenth century objets d'art, as well as an extensive assemblage of old English and Continental silver. The exhibition opens on March 1.

The majolica of the sale includes specimens of the coveted Gubbio ruby luster and Deruta yellow luster wares. A group of Urbino plates decorated with Classical and mythological scenes includes one from the great Gonzaga-Este service, two with the arms of the Medici and Pucci families, and one with the arms of the Dukes of Urbino. The Palissy ware is the most important group of its kind to appear in this country at public sale in many years. It includes figurines and a great plaque by Palissy executed from a design in pewter by François Briot, and known as one of the "Temperance Dishes."

The two important Beauvais tapes-

inset with miniatures, and Sèvres bisque porcelain statuettes modeled after Boucher are representative of the French eighteenth century art objects in the sale. The offering of old English and Continental silver includes William and Mary and Queen Anne rat-tail spoons, sets of George III table knives and forks, a rare Scottish penannula brooch dating to the ninth to tenth century, a James I powder horn with silver mounts, an Augsburg collar and badge of St. George, as well as choice small objects and bibelots.

A Decorator's Stock: A. Kimbel & Son

ENGLISH and French furniture, four paneled rooms, brocades, tapestries, lamps, and other decorative objects comprising the stock of A. Kimbel & Son, Inc., the well-known New York firm of decorators established since 1851, will be dispersed by public sale at the Parke-Bernet Galleries, on the afternoons of March 14 and 15, following exhibition from March 8.

The collection centers around eighteenth century pieces, some originals, some reproductions. Noteworthy items include a pair of Adam oval wall mirrors surmounted by carved spread eagles from whose beaks depend swags of husk ornament; a Chippendale bureau cabinet in mahogany with light golden patina; and a walnut secretary bookcase with mirror doors, of the transitional William and Mary-Queen Anne type, with broken-arch pediment.

A splendid paneled drawing-room from Grosvenor House has a pilastered fireplace with mantel and overmantel, window openings and doorways, and shelved alcoves. There are boiseries from a Louis XV small antechamber and two other Georgian pine paneled rooms. Tapestries and fabrics present a handsome array.



TAYLOR SALE: PARKE-BERNET GALLERIES

WILLIAM J. SHAYER: "Fox Hunting" in the nineteenth century British sporting tradition.

furniture of the sale includes a Chinese Chippendale writing table, of Irish origin, with a pagoda-form rear gallery which is filled with a diamond trellis; also a cabinet with black and gold landscape decoration, on top of which there is a small revolving drum with twelve drawers, in the form of a pagoda. An Adam carved mahogany pedestal sideboard is from Windsor Castle and so labeled. A Louis XVI inlaid acajou writing and gaming table has the stamp of Etienne Avril, one of the most successful eighteenth century Parisian cabinetmakers. A polychromed statue of a turbaned blackamoor, ornaments and porcelains are further items of note.

The Rothschild-Lambert Majolica Collection

ON the afternoon of March 7, the Parke-Bernet Galleries will afford collectors the opportunity of acquiring fine examples of majolica, Palissy ware, and Beauvais tapestries from a celebrated chinoiserie series from the collection of the late Baron Gustave de Rothschild, now the property of

tries belong to the series of the *Ten-ture Chinois* from cartoons of Versanal, Blin de Fontenay, and Dumons and comprise *Le Prince au Voyage* and *Les Astronomes* woven in a superbly rich palette of fine wools with highlights of silk.

Outstanding items in the group of Gothic and Renaissance art include: a finely carved rock crystal and Toledo enamel hunting goblet (Spanish, sixteenth century); an early Gothic rock crystal processional cross with champlevé enamel medallions (Italian, fourteenth century); a flamboyant Gothic gilded silver monstrance (French, late fifteenth century); a wrought gilded bronze table clock by Jeremiah Metzger of Augsburg (about 1570); a terracotta bust of a scholar (Florentine School, fifteenth century); a pair of detailed bronze statuettes of centaurs (Italian School, about 1600); a Limoges grisaille enamel plaque painted with the Biblical scene of *The Rain of Manna*, by Pierre Courteys (French, 1520-1591); and a pair of dinanderie figural candlesticks (Franco-Flemish, early sixteenth century).

Gold-mounted tortoise shell boxes,



KIMBEL SALE: PARKE-BERNET GALLERIES

QUEEN ANNE Inlaid Walnut Secretary Bookcase.

THE ART NEWS OF AMERICA

(Continued from page 7)

great good will. Entitled "Pictures of People Looking at Pictures," the current exhibition offers many serious aspects of the subject but none more engrossing than the barbed comments of Daumier, Bruegel, Forain, Peggy Bacon, and dozens of others relating to the would-be connoisseurs of art. That no one enjoys this more than the victims themselves is indicated by a high attendance at the show.

Rare Nabataean Sculpture Given to Cincinnati

IT IS interesting to compare the rich collection of Nabataean sculpture of the first two centuries A.D. which has recently been presented to the Cincinnati Art Museum with the later Coptic carvings reproduced elsewhere in this issue, for it is believed that the Nabataeans may have introduced certain Oriental stylistic elements into Egypt.

Originally a nomadic tribe of Bedouins, this mysterious people settled in the Arabian desert during the fourth century before Christ. Part Hellenistic and part Near Eastern in inspiration, Cincinnati's new reliefs and architectural ornaments come from the temple of

Khirbet Tannur in Transjordan. The most important piece is the façade of a small shrine decorated with sharply carved vine motifs. Another relief shows the composite deity Zeus Hadad accompanied by two bulls and a thunderbolt, and dates from about the first quarter of the second century, A.D. But perhaps most remarkable to modern eyes is the eagle fighting a serpent which is not only carved with vigorous freedom but shows a distinct resemblance to America's emblematic bird.

Expressionists Come to Portland's Museum

EXPRESSIONIST painting was the season's choice with the Portland Art Museum's purchasing committee. Of their three new acquisitions Soutine's *The Little Pastry Cook*, tortured in line and flamboyant in color, is evidence of this artist's new and rather unexpected popularity in America. Marsden Hartley, painter of green tempestuous high seas, is the author of *After the Storm*. Though in a cool palette of greys and whites, the effect of this painting is typically colorful and dramatic; in smaller version, it won for Hartley the Scheidt Memorial Prize at the Pennsyl-



RECENTLY ACQUIRED BY THE CINCINNATI ART MUSEUM

ORIENTALIZED HELLENISM inspired style and subjects in this Nabataean relief of "Tyche" carved at Khirbet Tannur in the second century, A.D.



RECENTLY ACQUIRED BY THE PORTLAND ART MUSEUM

HITTING AT THE COURTS again, Rouault bears out the Daumier tradition in his large gouache, "The Two Judges."

vania Academy's 1940 Annual. Last of the three is a Rouault which, even in this year of circulating Rouault shows, ranks high among the artist's gouaches. Subject is his famous *The Two Judges*—those sinister bespectacled figures materialized out of heavy blacks and fierce blues and reds. In announcing these choices Director Robert Tyler Davis stoutly affirms: "Modern painting offers the greatest opportunities for collecting with modest funds, but the successes go only to the courageous."

Prizes and Who Won Them: A Country-wide Report

DEPARTMENT stores and women's clubs, schools, galleries, and museums have had a hand in this year's prize-giving. The Grand Central Galleries, having gathered together sixty of their former candidates, have given the work of four of them further recognition in cash. Eugene Higgins' painting won \$200; Sidney Dickinson, Hobart Nichols, and Nan Greacen got \$100 apiece.

Under the leadership of Bloomingdale Brothers, twelve stores have co-operated with the Modern Museum in encouraging design for home furnishings in the form of contracts from manufacturers. Among the winners are the Finnish architect Saarinen, Charles Eames of Michigan, Oskar Stonorov and W. von Moltke of Philadelphia, H. Weese and B. Baldwin of Illinois, and from New York, M. Craig and A. Hatfield. Furniture for living, dining, and bedrooms for outdoor living and for a one-room apartment were their respective objectives.

Texas painters, Perry Nichols and Charles Bowling, each won \$100 for painting shown at the Dallas Museum of Fine Arts. The same sum went to Edvard Johnson in the exhibition of Swedish-American art held by Mandel Brothers in Chicago.

Student competitions have yielded \$200 to John Maier of New York's Cooper Union, in an interior decoration contest sponsored by the Sachs Foundation. Out on the West Coast Phil Gunn of Oakland is \$125 better off as a result of a competition of the Fairchild Publications. The publishers of *Women's Wear* also showed their interest in textile improvement by giving out two cash prizes. A list of competitions that are still open to contestants is reported on page 40.

The Racial Question and Leonardo da Vinci

A SCHOLARLY paper recently read by Dr. Paul Romanoff before the Yiddish Scientific Institute cast a whimsical sidelight upon Italy's growing racial restrictions. Last June Dr. Romanoff was invited by the Museum of Science and Industry to decipher three Hebrew characters observed on the garment of a plaster cast of the St. John the Baptist figure on which Leonardo collaborated with the Florentine Rustici. The original of this figure is one of three which stand over the northern gate of the Baptistery of San Giovanni in Florence. After extensive investigation, Dr. Romanoff concluded that the characters were the signature of a Jewish caster, though they could even be

further construed to raise doubt as to the authorship of the statues as well as suggesting the fact that Leonardo's co-worker Rustici was a Jew. Unnoticed for years on account of its lofty position, a cast of the suspect figure was brought to America, along with other related work, for the Museum's Leonardo exhibition.

Retrospective of Alfeo Faggi in Buffalo

TWENTY years ago, on the occasion of his first one man show at the Bourgeois Galleries, the "modernity" and primitivism of Alfeo Faggi's sculpture called for emphatic criticism and equally vigorous defense. But in 1941 Faggi no longer strikes us as a radical sculptor. His current retrospective, which the Albright Art Gallery have put on as their main show of the year, shows work which, however simplified, is based on strictly traditional forms. Maternity and childhood have a particular appeal for Faggi. His portraits, which include Yone Noguchi, Robert Frost, and Padraic Colum, are on the emotional side though the large Michelangelesque figure studies are evidently leftovers of a childhood spent in Florence. Faggi has executed some important religious commissions of which studies and sketches are shown, the latter executed in a curious dotted technique which resembles a mural painter's transfer drawing.

Flint, Michigan: An Open Season for Old Masters

THE twenty-four old masters which descended upon Flint, Michigan, during the last three weeks of February were greeted with the most extensive doings in years. The collection, circulated by the E. and A. Silberman Galleries, was the most important one ever shown here. The Institute of Arts was thrown open to the public free of charge for six days a week and special attention was given the installation, the George J. Skaff collection of Oriental rugs being laid down, and lighting and hanging problems being exhaustively gone into. Special gallery tours, appreciation meetings by clubs and groups, and over thirty teas proved "Six Centuries of Painting" to be Flint's social as well as artistic high-spot of the season. Among the popular pictures were the Jan van Scorel *Christ and the Woman of Samaria* and Fragonard's romantic *Landscape with Figures*.

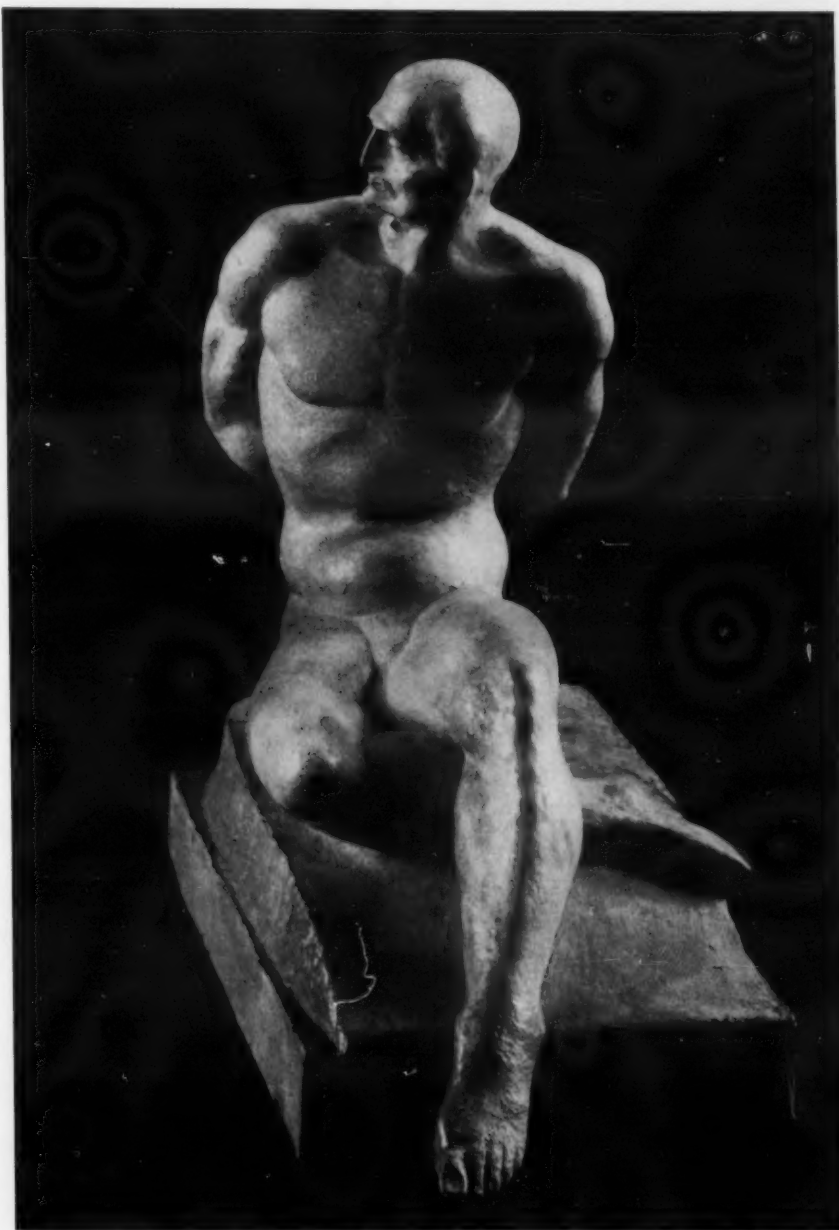
Problems of the Trade, an Art Dealer's View

EVERY layman has at one time or another wondered where museum pictures come from. Many have inquired of trustees and directors how it is that top-rank paintings still turn up on the market. To answer these questions Director Siple of Cincinnati's Art Museum recently invited Charles R. Henschel of M. Knoedler & Company to instruct an audience on "The Problems of the Dealer in Old Masters."

There are three ways in which old

masters become available, according to Mr. Henschel. The first is the breaking up of a great private collection, such as J. P. Morgan's which in 1935 brought six unrivaled works into the market. It was a post-Depression year, but within one week Knoedler had found buyers who were ready to spend over a million dollars for them. The discovery of a lost or hitherto unknown picture provides the romance of the profession. Such a find was made by Mr. Henschel on a casual visit to Paris when an unknown Vermeer, now one of the treasures of the Mellon Collection, was called to his attention. The third is when a country, as formerly Russia and now

Another point brought up by Mr. Henschel was the endless study the profession demands of the dealer who must gamble thousands of dollars upon his own taste and knowledge, the use of the X-ray which Knoedler was one of the first firms to adopt, offering limited evidence beyond which eye and intelligence must decide. Then there is the purchasable but dubious certificate which can lower the market value of an entire painting school; the question of loaning to museum exhibitions at a possible sacrifice of a firm's own business interests. Stoutly Mr. Henschel refuted the recurrent accusation that dealers make vast profits on every turnover.



EXHIBITED AT THE ALBRIGHT ART GALLERY

FLORENTINE SCULPTURE, TWENTIETH CENTURY STYLE. The mannered small plaster "Nude" of 1935 is by Alfeo Faggi.

Germany, finds itself obliged to sell national treasures.

Scholarship and expertizing also came in for discussion: the connoisseur whose once keen judgment, along with his interest in art, deteriorate in measure as his reputation grows; the man whose book knowledge takes precedent over eye and intelligence; and the cases where plain ignorance is responsible for an unduly optimistic attribution. Too often, too, a dealer prefers to consult an "expert" who will check rather than challenge his opinion.

Firmly he maintained that the expert who does not love painting will never obtain a really first class work.

5 Sculpture Commissions For Fairmount Park

THE awarding of five new commissions for Philadelphia's great outdoor sculpture gallery was recently announced by the Fairmount Park Art Association. Of the five, four are destined to form the second unit of the

Ellen Phillips Samuel Memorial on the East River Drive and will be executed by Harry Rosin of Philadelphia; Henry Kreis of Essex, Connecticut; Erwin F. Frey of Columbus, Ohio; and Wheeler Williams of New York City.

The Association also anticipates the signing of a contract commissioning Paulanship, of *Prometheus* fame, to create a design for an Aero Memorial in the Park.

Matchless Ming Vases a Gift to Kansas City

THE four characters which stand for the brief reign of the Emperor Hsüan Teh are the marks most coveted by connoisseurs of blue and white porcelain. This nine-year period, recognized as having produced the finest Ming wares, saw the making of the William Rockhill Nelson Gallery's proudest new acquisition, a pair of blue and white Chinese baluster-shaped vases decorated in the fine blue pigment imported from Persia at this time. The vases are twenty-one inches high and are painted with superb dragons drawn with great freedom and vigor. The thick glaze, of the blue-white color the Chinese admirably compare to ice or jade, shows the prized "orange skin" texture. The fact that the vases constitute a true pair with the design reversed on each makes the pieces literally unmatched, even in the Chinese Imperial Collection.

A Hobbema Landscape for San Francisco

A HOBBEA Landscape With Washwomen is the latest of the group of paintings and art objects presented to the California Palace of the Legion of Honor by Mr. H. K. S. Williams. Though the museum already has a considerable Netherlands group, this is their first Hobbema and doubly welcome as it rounds out the department. Objects previously presented by Mr. Williams include three superb tapestries, fine eighteenth century French furniture, and over sixty paintings.

A Brooklyn High School Goes Abstractionist

LOGICAL if unprecedented was the mode of selection of seven pieces of sculpture allocated to Brooklyn's Abraham Lincoln High School. The choice, entrusted to the pupils who actually have to live with the pieces, finally resolved itself into works by Herzl Emanuel, Joseph Fleri, Cesare Stea, Ernest Guteman, David Smith, Milton Hebard, and Gerard Girouard. Of these seven only one would qualify as realistic. The rest, representing the stylized-to-abstract schools, pointed to this youngest generation's highly advanced tastes. In announcing the competition, the WPA invited the artists to contribute a critical evaluation of their work. To one symbolic and one socially-conscious approach, the five others launched into an eloquent defense of the tubular, spherical, or otherwise geometrical as today's logical art form.

Pagans and Christians in Egypt

(Continued from page 11)

tions of Coptic painters are represented here in the almost unique manuscript illuminations lent by the Morgan Library, and in a few minor panels. The pictorial elements in some of the weavings, too, such as the *Sacrifice of Isaac* illustrated on page 10, may be reflections of monumental mural compositions. But they give little idea of their splendor.

The Copts were vividly original theologians who gave to Christian literature some of its most picturesque saints and legends. But whether as artists they were in any sense originators or whether they merely concocted a well-seasoned potpourri we cannot say. Some elements may represent a survival of an ancient popular art which flourished quite apart from the official monuments of the Pharaonic period. Added to this was an infiltration of Greek and Roman

styles. From the fourth century, many Near Eastern motifs appear, but how many of them were actually imported and how many emanated from Egypt itself, we do not know. One writer has described Coptic art and theology as a series of successive and successful reactions of a mystic people against Hellenic civilization. Spiritually, the Copts were much more akin to the Asiatics than to their Graeco-Roman or Byzantine masters, and whatever artistic ideas were imported from the East were sympathetically received. Interestingly enough, it has been suggested that the Asiatic influences may have been partly transmitted to the Egyptians by the Nabataeans, authors of the group of sculptures recently acquired by the Cincinnati Art Museum which are described and of which one is illustrated on page 34.

The Passing Shows

(Continued from page 33)

which by difference points up the fineness of the aforementioned technique. This is made evident in Yabe's studies of New Jersey fields—e.g. the tomato pickers in *Late Afternoon*—and also in *Japanese Farmers*. His brush has a weeping touch to it, as in the background of *Blossoms*, which is gracious and rhythmic.

CAREFULLY executed paintings of flowers by Lily Rich at the Morton Galleries show that the artist has a clear idea of the forms she describes. She is as interested in the humble buttercup as in the orchid, and achieves clarity and precision throughout her group of watercolors.

Joseph Barber's landscapes, also aquarelles, are unusually fresh and attractive. Skies are varied and full of movement, and he gets effects of mist and rain by his skillful blotting of the wash. *World's Fair* uses the unpromising environs of Flushing Meadows as subject matter, interpolating its sphere and tenuous triangle with the minimum of offensiveness. In fact they almost seem to fit into the landscape. A farm scene, and one of telegraph poles and a field, are more lyrical in feeling, but Barber invests whatever he paints with atmosphere, and his ability to make forms substantial in watercolor is striking.

GEORGE RENOARD has lived on the south shore of Long Island. Exhibiting now at the Fifteen Gallery, he shows you what the autumn fields near fishermen's houses around the Great South Bay look like. In his bold, direct style, smooth and liquid, he showed you this, too, in his last exhibition, in canvases like *Oliver's House*, with a lovely yellow-brown landscape. But what he does now is to amplify his subject matter by including city themes like *W.P.A. Musicians* and a still-life like *The Brown Bottle*. When he paints figures, they are a cross between

those of Glenn Coleman and Eugene Higgins, reportorial, concise, and very much alive.

HOWARD PASSEL, aet. 28, from Indianapolis, is the central exhibitor at the Artists' Gallery. Still-life is his métier, handled in differing palettes, some dark and resonant, others greyed and more obviously harmonious, others somewhat faded. *Still-Life with Umbrella*, creating the tallest impression, is reproduced on page 29.

A SERIES of twenty well chosen modern French pictures marked the French Art Galleries' latest show. There was a 1906 Signac of *St. Tropez*, all reds and purples with tiny breathers of yellow stipple; a restful Marquet oil of *St. Malo*, truthful as a camera's eye, but with fourfold the omissions; a Dufy watercolor; and a number of handsome Segonzacs.

THE fact that Marianne Mullère is a Texas ranchwoman who commutes to her New York studio by airplane is emphasized in the foreword to the catalogue of her portrait show at the Newhouse Galleries. This is probably as interesting a fact as any that can be said of her, though some of her figures, silhouetted against the backgrounds, show flair for pattern. A student of Winslow Wilson, she paints in the academic tradition, but she so strains her effects that even when likeness is caught, she rarely reveals character.

THE Weyhe Gallery almost understates when it says of Howard Cook that he continues to make progress. He has made great progress, both in prints and watercolors. Don't gibe at murals after this. Cook's may be good in themselves, but they have infinitely helped his watercolor style. In decoration and virility he has learned much, viz. *The*

CHINESE BRONZES inspired this polychrome faience wine vessel made in Strasburg in the seventeenth century.



HOWARD BACK GALLERY

Wind-Swept Pine that not only wafts mountain air to you but is a tone poem in praise of sturdiness. As though to show his versatility, a batch of papers on the theme of winter attests to the

venous rolls and ridges separating great drifts of pure snow, which Cook handles with a more pellucid delicacy than Dodge MacKnight. Two self-portraits clinch this impressive show.

Art and Mr. McBride

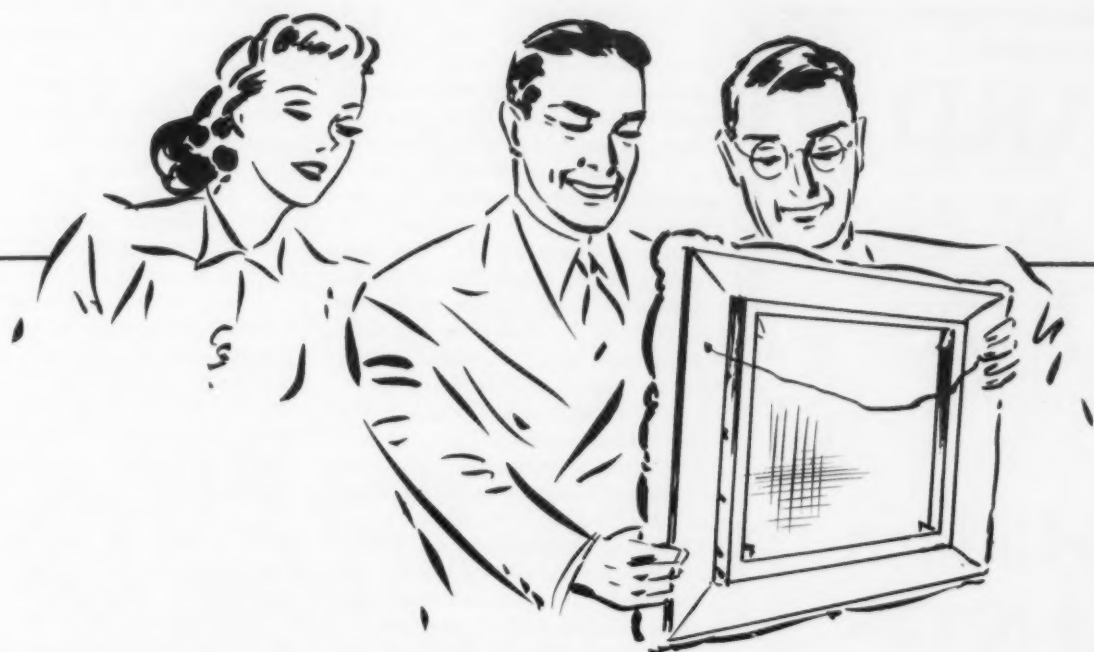
(Continued from page 12)

Quakers (unless of course some invitation turns up to make a royal progress like the recent Chrysler expedition to Richmond)—we shall have a rarely informative record of America's coming of age. He has assisted at so many important art debuts, has attended so many gala opening nights, has sat at so many distinguished tables, read everything worth reading, seen most everything worth seeing, that his pronouncements have an unquestioned feeling of authority and taste.

In the early days of "291," McBride stood by Stieglitz in his fight to establish the French moderns and such American independents as Marin, O'Keeffe, Walkowitz, Hartley, Demuth, LaChaise, and Dove. He was very much on hand when the custom officials tried to prevent the entrance of Brancusi's sculpture as "works of art." He has helped promote such seemingly "lost causes" as Louis Eilshemius; he has gone off the deep end over such artistic ventures as the historic *Four Saints in Three Acts*, which was the first and probably last time that Fifty-seventh Street invaded Broadway. For years he appeared regularly in *The Dial*; later he edited *Creative Art* for a period. He has traveled extensively as good-will ambassador for modern art, and religiously each autumn he goes to Pittsburgh for the international picture display that Homer St. Gaudans gets together. He

sits vis-à-vis at the Coffee House lunches to Cortisoz who holds the head chair in perpetuity. In other words Henry McBride gets about. He seldom misses a trick, forgets a bon-mot, or stops being gently oracular.

One of the important contributing elements in McBride's makeup as a critic is the fact that he painted and taught art for a number of years before he took up writing professionally. Somewhere he has said that it is "requisite for a critic to know the painter's language"; and surely only a trained artist could write as he did in the foreword to the Walkowitz portfolio: "Love begets love in theory and sometimes certainly it does in fact. I wonder how long it will be before the populace reciprocates the great affection of the artist. I fear never." I recall his remarking on one occasion that if you could explain a masterpiece, it would cease to be a masterpiece; and it is this special perception of underlying values that gives his criticism its value and bite. When Marin had his one man show at the Museum of Modern Art, McBride wrote in the catalogue: "Elegance cannot have been a conscious pursuit of Marin. It may occasion Marin some surprise to be told that he has it, for elegance, like style itself, is or ought to be unaware. It is just the bloom on the peach, but it's what sells the peach." When he wrote the touching preface



"It's clever, but is it art?"

Paraphrase that familiar quotation and you have a good standard by which to judge art criticism. 'It's clever, but does it make sense?'

The answer is always "Yes" when the critic is Henry McBride, whose profile appears elsewhere in this issue.

Every week in The Saturday Sun Henry McBride reviews the offerings at New York's galleries, discusses significant events in the world of art and notes activities of artists at home and abroad. Everything he writes shows the depth of his understanding. Henry McBride not only knows his subject but has the happy faculty of being able to write about it clearly, memorably and with imagination.

If you're not already a regular follower of Henry McBride articles on the Art Page of The Saturday Sun, why not start this week?

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for the Demuth Memorial exhibition at the Whitney Museum, he spoke of him as the "despair of the museums," and later added, "We gave Charles a career which is astonishingly creditable to us."

Life, to Henry McBride, has always had a feeling of a "Firbankian comedy," and I think the foreword he conceived for Waldo Peirce's latest exhibition sums up this attitude. "Temperamentally Waldo Peirce belongs in sixteenth century art. He is a contemporary of Rabelais, or—in the twentieth century—he may BE Rabelais." Asking what we know of time, he falls back on his beloved Santayana: "Does not the mind of God survey all Time and may not He infer prophecy unto us as well as memory?"; and goes on to point out that "the disadvantages of this twentieth century Rabelais of ours is that he lacks sixteenth century background—the credibility, the lenience, the readiness of people to believe in the miracle of art. Why, if Waldo Peirce were to unshackle himself completely, even for a minute, he'd find himself reshackled by a stiff and humorless populace. He'd be jailed at once. Yet the original Rabelais combined being Curé of Meudon with his other activities. Does not that show us up? Does not that indicate a better way to treat Waldo Peirce? If timid people say he blurts out indiscretions, let us retort by making Waldo Peirce Bishop of Boston! Bishops for that matter should be indiscreet. Bishops should be human."

Here is the McBride formula and touch at their peak. He sees art in the present tense, likes it freshly minted and charged with the idiosyncrasies of a world gone modern with a vengeance and capable of new heights and depths. He rests in his Herald Square hotel in a state of semi-detachment, much as

Florine Stettheimer painted him many years ago in his sporting days, a delightfully witty study of the man seated solemnly in a sort of mystical stillness on a circular red carpet surrounded by hordes of tennis enthusiasts (his favorite sport) in active play, with a composite background of Marinesque pinnacles and typical Stettheimer references to the pictorial notables of that period. It is a picture I have always admired and once I asked the painter what the red dais stood for. She replied, "You know the little red discs they put on paintings that are sold?"

Henry McBride certainly has what it takes to make an art critic in the broadest sense of the word. Had he enjoyed a European career, he would have been hailed to the skies as critic extraordinary and *feuilletonist de luxe*, and most probably gone out to dinner with his bosom aglow with official ribbons and decorations. His writings would have been brought out in many an imposing volume. He might have even been a cabinet minister, or perhaps an ambassador in the Rubens manner. But with conditions as they are, it is much better that he is as he is, and where he is. And the heartening thing is that instead of being fed up with art after all these many years of gallery-going, he is writing better than ever. Only last month, on the occasion of the exhibition at Knoedler's for the Greeks, he turned out a rarely penetrating review in which he juggled El Greco, William Blake, the Apocalypse, the Boston Symphony, and Countess Mercati, keeping them all spinning in space at one time and making uncommon sense. This was not mere art criticism—it was sheer wizardry. Like Greco, I suspect Henry McBride sometimes walks with the angels.

Berman the Baroque Boy

(Continued from page 27)

recollections of the park of St. Cloud—wild hillsides, broken statues, and the deserted groves where Apollo embraces Daphne.

Berman's American debut was made in 1932 at the Julien Levy Galleries, and the Phillips Memorial Gallery was a buyer. Also in this show was the *Jeune Homme Couché* which the Boston Museum had already come by in Paris on the recommendation of Philip Hendy, their young English curator, whose advanced tastes for a time were responsible for several such unconventional buys. On a larger scale the show was repeated the following year. This time the Museum of Modern Art and Vassar College Museum both got theirs, and one of the finest of the *Apollo and Daphne* series went to the Wadsworth Atheneum. Nine years ago \$250 could buy a Berman which today would cost four times that sum. But, cheap or expensive, Berman was on the American map.

Press notices were good, "too good" says the artist, thinking perhaps of Soby's "The painting of Berman is so easily enjoyed that people suspect it of not being serious." Critics agreed that it was noble and romantic. The *Sun* noted "a handsome gloom" and Lewis

Mumford wrote: "Charming, just that . . . the resurrection of sentiment, in short, Swinburne," went on to praise the vogue for longer skirts and locks, and warned against a probable invasion by nightingales.

Just as Dali to many a layman is signaled by limp watches, so Berman has been connected with sharp light and cruel stones. These particular properties made their appearance after his first visit to Les Baux in 1933. Figures now begin to play an important part in the scheme—ragged creatures, stonily indifferent to the brilliance of the sun and the terror of the shadows. The Les Baux theme hit America just right. Hartford had staged the first Surrealist show in 1931, and by '33 Dali had put in a sensational appearance. The silence, the piercing intensity, the ambiguous shapes in these paintings appealed to a public which was just discovering the pleasures of being made uneasy. Soby owns what Berman considers to be the finest of this type and used it to illustrate his *After Picasso*.

In 1935 Berman came to this country. His sponsors foresaw great results from the meeting of the leading Neo-Romantic and Manhattan's glittering skyline. But New York paralyzed Ber-

man's imagination. However, from now on he no longer painted places but random elements of his own work, sorted and redistributed into what he calls "my own order." That summer another Italian trip, this time to Sicily and the Bay of Naples region, introduced some more stage properties: red cloths, nets, debris, the dragged fisherfolk and their wretched shelters rigged up against the sun.

All this time the career of the architect, Berman's alter ego, ran a parallel course. In the 1920s he had worked with and influenced Emilio Terry, that engagingly impractical advocate of crescent-shaped dwellings, windy curtains, and grass-grown grandeur. In 1930 he collaborated with a French architect, one Moret, on some purely professional problems. In Italy he made a special study of the subject and collected a complete library of reference books, Palladio, Scamozzi, and the rest of them. Eventually cardboard and paint provided compensation for a thwarted building instinct and Berman made dozens of miniature architectural models—toys with which he spent entire days studying perspective and illusion.

In decorating a room like the ones he was commissioned to do by Soby and Wright Ludington, Berman can call on this architectural background. He takes precise measurements and designs accordingly and to scale. When it comes to the furniture he expects the owner to exercise equal discretion (actually Berman rooms don't need any) and is relieved that Ludington is now suppressing some Oliver Messeliana and allowing him to design his own pieces as Soby did. Soby has, incidentally, been Berman's foremost American patron, commentator, and collector. Besides the decorations just mentioned which mark a climax among the rag-dripping dilapidations of 1936 and '37, he owns an unbroken record of work from 1928 to '37.

Inevitably, architecture led to the theatre. Berman's first essay in 1936 was the second Hartford Festival, where he amused himself with swags and fragments. In Paris the following year he did sets for the Opéra de Quatre Sous at the Théâtre de l'Etoile. The action of the piece calling for the introduction of explanatory placards, Berman incorporated these into the set as carelessly pinned up, tattered posters inscribed with commentaries on the action of the play. The effect was sufficiently provocative to induce further experiments. *Trompe l'oeil* succeeded *trompe l'oeil*, all the way from the Mural Panel belonging to Julien Levis and reproduced on the cover, to a fake cabinet made last year for a Paris gallery.

In 1938 Berman designed *Icare* for Lifer's production with the Monte Carlo, providing some thunder-stormy backgrounds for the amateur gliding champion to beat his wings against. *Devil's Holiday*, produced here in 1939 and none too successful as a ballet, was an acknowledged Berman triumph. First-nighters have never forgotten that flying jubilation of blue banners over the Venetian Piazza, or the Renaissance grotesqueries of the costumes. Sketches for his two latest, *Giselle* and *Mendel-*

sohn's *Italian Symphony*, introduce some lively byplay into the current show.

Last year brought two new elements into Berman's art, both well illustrated in the exhibition. One is his portraits; the other the influence of the West on his painting. When Berman arrived in the Arizona desert country he, so to speak, met his own landscapes—not quite Les Baux, not San Leone, not the rocky places of Europe, but as he had already imagined them, broader, more mirage-like, and with more sky. His tattered vagabonds turned out, of all things, to be Indians. They had once been sleeping figures, then apathetic idlers who sat among ruins till the weeds grew out of their heads; now, American-style, they are on their way somewhere. See the several versions of the man leading the boy in the watercolor section, walking knee- and waist- and chest-high among clouds. The one-time painter of stones has become a painter of skies. His clouds are of a Rococo lightness. Transparency is so much on his mind that he turns some of his figures into ghosts and lets it go at that. Formerly he prepared his canvases with long backgrounds of cloud striations. But now even this seems too heavy and he barely tints them. For this reason he prefers the Chisholm double portrait to the brilliant Ona Munson, which is sterner stuff both as color and characterization. As for the once-heavy Renaissance architecture, it has been stripped down to a mere scaffolding.

Berman is a quiet little man whom nobody gets to know very well. He is intensely observant, watches faces, listens more than he talks. His few words are always strictly to the point. To travel with him is to progress through a Berman canvas, for he misses nothing and, as he points it up, the world becomes peopled with unexpected colors and odd doings. He notes everything down, memorizing shapes and making constant sketches, to be later compiled and edited in the quiet of his studio. Even motoring at fifty miles an hour an unbroken stream of leaves flutter from his notebook. Friends also claim for him the world's record in blotter drawings. No wonder he's a superb draftsman.

His taste for the strange included Hollywood last summer, though his incurable seriousness was offended by the golden Babbittism of the San Francisco Fair. Being a Russian he can cope with the ballet people, fall out, swear that neither satisfaction nor money repay time and pains expended, and then go back to the theatre with renewed zest. His habitual New York studio a few doors down from the Museum of Modern Art, was formerly one of Prohibition's more stately speakeasy mansions. It still has a false palazzo manner and a flutter of exotic butterflies from a ballet company that holds intermittent rehearsals in the back salon. Berman had the top apartment and was fond of a vast windy roof where outdoor cooking apparatus had been installed for improbable picnics. Here, but for the full view of Radio City's ten thousand windows, he was alone with his dreams.

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BUFFALO, N. Y., Albright Art Gallery. Apr. 4-May 12. *Artists of Western New York Annual*. Open to artists residing in 14 counties of Western New York. All mediums. Jury. Purchase & cash prizes. Entry cards due Mar. 12; works Mar. 21. Gordon Washburn, Director, Albright Art Gallery, Delaware Pk., Buffalo, N. Y.

CINCINNATI, O., Cincinnati Art Museum. Apr. 1941. *Cincinnati Artists & Craftsmen Annual*. Open to residents of greater Cincinnati. All mediums. Jury. Cash prizes. Walter H. Siple, Cincinnati Art Museum, Eden Park, Cincinnati, O.

DALLAS, TEX., Museum of Fine Arts. Apr. 6-May 3. *Allied Arts Annual*. Open to residents of Dallas County. Jury. Purchase & cash prizes. Entry cards due Mar. 26; works Mar. 31. Richard Foster Howard, Director, Dallas Museum of Fine Arts, Centennial Park, Dallas, Tex.

MILWAUKEE, WIS., Milwaukee Art Institute. Apr. 2-29. *Wisconsin Art Annual*. Open to artists who have resided in Wisconsin for one year during five years previous to the opening of the Exhibition. All mediums. Jury. Purchase & cash prizes. Entry cards & works due Mar. 22. A. G. Pelikan, Director, Milwaukee Art Institute, 772 No. Jefferson St., Milwaukee, Wis.

NEW YORK, N. Y., Academy of Allied Arts. Apr. 3-24. *Allied Academy's Spring Salon*. Open to all artists. Mediums: oil & watercolor. No jury. No prizes. Entry cards due Mar. 24; works Mar. 29. Leon Nadon, Director, 349 W. 86th St., New York, N. Y.

New York Botanical Garden Museum. Mar. 30-Apr. 30. *Bronx Artists' Guild Annual*. Open to artists of N. Y. City & vicinity. All mediums. Jury. No prizes. Entry cards & works due Mar. 29. Angus McNaughton, President, Bronx Artists' Guild, 1517 Townsend Ave., New York, N. Y.

Fine Arts Galleries. Apr. 17-May 7. *Society of Independent Artists Annual*. Open to members (membership open to all, dues \$5.00). All mediums. No jury. No prizes. Entry cards due Mar. 24. Fred Buchholz, Sec., Society of Independent Artists, Inc., 19 Bethune St., New York, N. Y.

OAKLAND, CAL., Oakland Art Gallery. May 4-June 1. *Sculpture Annual*. Open to all sculptors. Mediums: sculpture under 200 lbs., but not miniature. Three juries system. Works due Apr. 26. William H. Clapp, Director, Oakland Art Gallery, Municipal Auditorium, Oakland, Cal.

PARKERSBURG, W. VA., Fine Arts Center. Apr. 27-May 19. *Fine Arts Center Annual*.

Open to residents and former residents of W. Va., Va., Ohio & Pa. Mediums: oil & watercolor. Jury. Cash prizes. Entry cards & works due Apr. 7. Fine Arts Center, 317 Ninth St., Parkersburg, W. Va.

PITTSBURGH, PA., Carnegie Institute. Oct. 23-Dec. 14. *American Painting Exhibition*. Open to American citizens who have not shown in a Carnegie International. Medium: oil. Jury. \$3,200 in prizes. Homer Saint-Gaudens, Director, Carnegie Institute, Dept. of Fine Arts, Pittsburgh, Pa.

RICHMOND, VA., Virginia Museum of Fine Arts. Apr. 12-May 14. *Virginia Artists Biennial*. Open to artists born or residing in Virginia. All mediums. Jury. Purchase prizes. Entry cards due Mar. 15; works Mar. 22. Thomas C. Colt, Jr., Director, Virginia Museum of Fine Arts, Grove Ave., Richmond, Va.

SAN FRANCISCO, CAL., Fine Arts School & Gallery. *Fine Arts School & Gallery Monthly Exhibitions*. Open to all artists. No jury. No prizes. All mediums. Works due 10th of each month. Edward E. M. Joff, Director, Fine Arts School & Gallery, 415 Jackson St.

San Francisco Museum of Art. Mar. 25-Apr. 20. *Watercolors & Pastels Annual*. Open to residents of U. S. Mediums: watercolor & pastel. Jury. Purchase & cash prizes. Entry cards due Mar. 15; works Mar. 20. Mrs. Allen Fowler, Registrar, San Francisco Museum of Art, Civic Center, San Francisco, Cal.

SHREVEPORT, LA., Southern States Art League. Apr. 17-May 15. *Art League Annual*. Open to active members of League. All mediums. Jury. Entry cards & works due Mar. 15. Miss Ethel Hutson, Southern States Art League, 7321 Panola St., New Orleans, La.

SYRACUSE, N. Y., Syracuse Museum of Fine Arts. May 4-31. *New York State Exhibition*. Open to New York State artists, except those resident in New York City, Long Island, Westchester & Rockland Counties. Mediums: oil & watercolor. Jury. Purchase prizes. Entry cards due Apr. 14; works Apr. 19. Ruth I. Coye, Secretary, Exhibition Committee, 428 S. Warren St., Syracuse, N. Y.

TACOMA, WASH., Tacoma Art Association. Apr. 13-May 10. *Artists of Tacoma & Southwest Washington Annual*. Open to artists of Tacoma & Southwest Washington. Mediums: oil, watercolor, sculpture. Jury. Cash prizes. Entry cards due Apr. 2; works Apr. 4. Melvin Kohler, Director, Tacoma Art Association, College of Puget Sound, Tacoma, Wash.

TOLEDO, O., Toledo Museum of Art. May 3-31. *Toledo Federation of Art Annual*. Open to artists & craftsmen residing or formerly residing within a radius of 15 miles of Toledo. All mediums. Jury. Cash prizes. Entry cards & works due Apr. 26. J. Arthur McLean, Curator, Toledo Museum of Art, Monroe St., Toledo, O.

OPEN COMPETITIONS

ESSAY CONTEST: *The Atlantic Monthly* in association with The American Institute of Architects. Subject: "The Fine Arts in America." 2000-5000 words. Jury. 1st prize \$1,000; 2nd prize \$500. Manuscripts due April 1. The Atlantic Monthly, 8 Arlington St., Boston, Mass.

GOVERNMENT MURAL: Section of Fine Arts. Competition for \$12,000 mural for lobby of War Department Bldg., Washington. Theme suggested: Function of the War Dept. Open to all American artists. Jury: Boardman Robinson, Mitchell Siporin, Gifford Beal, Gilbert S. Underwood, and William Dewey Foster. Designs due April 1. Edward Bruce, Section of Fine Arts, 7th & D. Sts., S.W., Washington, D. C.

GOVERNMENT SCULPTURES: Section of Fine Arts. Competition for two sculpture groups and one relief for War Dept. Bldg. \$24,000 for each group, \$15,000 for relief. Open to all American artists. Jury: William Zorach, Edgar Miller, Carl Milles, Gilbert Underwood, and William Foster. Models due May 1. Edward Bruce,

Section of Fine Arts, 7th & D. Sts., S.W., Washington, D. C.

PAINTING CONTEST: Art Students League. Cash prizes totaling \$1,000 for the best drawings or paintings symbolizing the "Ziegfeld Girl of 1941." Open to all artists or art students in U. S. Jury. Closes Mar. 17. Judging Committee, Room 1503, 1540 Bway., New York, N. Y.

POSTER DESIGN: McCandlish Awards for 1941. Contest for poster designs advertising the following products: Dux, Ford V-8, Heinz Tomato Ketchup and Hires Root Beer. Jury. Prizes totaling \$1,000. Entries due Apr. 15. McCandlish Lithograph Corp., Roberts Ave. & Stokely St., Philadelphia, Pa.

SOAP SCULPTURE: National Soap Sculpture Committee. Annual Competition for sculptures in white soap. Procter & Gamble prizes for advanced, senior, junior and group classes, amounting to \$2,200. Closes May 15. Entry blanks: National Soap Sculpture Committee, 80 East 11th St., New York, N. Y.

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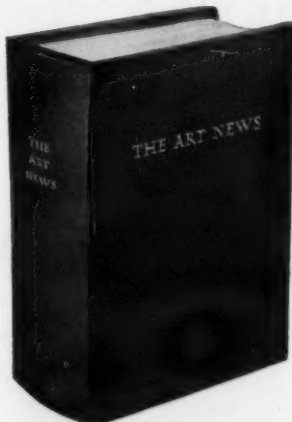
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THE EXHIBITION CALENDAR

ANDOVER, MASS., Esther Gall.: *Wall Papers*; Philipp Yost, to Mar. 20.

BALTIMORE, MD., Museum: *All-Maryland Exhibit*, Mar. 7-Apr. 7.

Walters Gall.: *Sevres Porcelain*, to May 1.

BINGHAMTON, N. Y., Museum: *Ernest Townsend*, to Apr. 1.

BLOOMINGTON, ILL., Illinois Wesleyan Univ.: *Kirsch, Theissen, Faulkner*, to Mar. 31.

BOSTON, MASS., Doll & Richards: *Vladimir Pavlosky*, to Mar. 8.

Guild of Boston Artists: *A. Lassell Ripley*, Mar. 3-22.

Institute of Modern Art: *Prints by British Artists*, Mar. 5-15.

Museum of Fine Arts: *Portraits Through 45 Centuries*, to Apr. 7.

Vose Gall.: *Boston Watercolor Society*, Mar. 3-15.

BRADENTON, FLA., Memorial Pier Gall.: *Art League of Manatee County*, to Mar. 15.

BUFFALO, N. Y., Albright Art Gall.: *Alfeo Faggi, Sculpture & Drawings*, to Mar. 26.

Color in Art, to Apr. 1.

CHARLOTTE, N. C., Mint Museum: *Toiles de Jouy*, to Mar. 15.

CHICAGO, ILL., Art Inst.: *Chicago Artists*, Mar. 11-Apr. 1.

Prints, Degas & Cassatt, to Apr. 7.

CINCINNATI, O., Modern Art Soc.: *"A New Realism"*, Mar. 12-Apr. 7.

CLEARWATER, FLA., Clearwater Museum: *Contemporary Americans*, to Mar. 8.

CLEVELAND, O., Cleveland College: *W. C. & N. E. Grauer*, to Mar. 30.

Museum of Art: *Arts of Mexico*, to Mar. 30.

Prints by Edmund Blampied, to Apr. 7.

California Watercolor Society, Mar. 4-30.

COSHOCOTON, O., Johnson Humrickhouse Museum: *Contemporary Pigs*, to Mar. 31.

DALLAS, TEX., Museum: *Chinese Tomb Figures*, to Mar. 8.

Randall Davey, *Adele Brunet*, to Mar. 15.

Leland Curtis, Mar. 9-30.

DAYTON, O., Art Inst.: *British Exhibition*, to Mar. 31.

DETROIT, MICH., Inst. of Arts: *Contemporary American Art*, to Mar. 16.

ELMIRA, N. Y., Arnot Art Gall.: *Rationalists Annual Show*, Mar. 4-30.

EVANSVILLE, Ind., Soc. of Fine Arts: *School Exhibit*, Mar. 7-13.

FITCHBURG, MASS., Art Center: *Pigs. from Local Collections*, to Mar. 31.

FLINT, MICH., Inst. of Arts: *The Wooden House in America*, Mar. 3-17.

Kokoschka, Mar. 3-20.

Art of Mexico, Mar. 7-28.

GREEN BAY, WIS., Neville Public Museum: *Danish National Exhibit*, Mar. 2-31.

GROSSE POINTE FARMS, MICH., Alger House: *First Century of Printmaking*, Mar. 7-30.

HAGERSTOWN, MD., Washington County Museum: *Annual Photographic Exhibit*, Mar. 2-30.

Useful Objects Under \$10, Mar. 5-Apr. 2.

HARTFORD, CONN., Wadsworth Atheneum: *Connecticut Academy of Fine Arts Annual Exhibit*, to Mar. 23.

HOUSTON, TEX., Museum: *Texas-Oklahoma General Exhibit*, to Mar. 9.

Pre-Historic American Indian Sculpture, Mar. 12-Apr. 6.

IOWA CITY, IA., University of Iowa: *Emil Canso & Fletcher Martin*, to Mar. 15.

JACKSONVILLE, FLA., Civic Art Inst.: *Contemporary American*, Mar. 3-31.

KANSAS CITY, MO., Nelson Gall.: *George Gross & Candido Portinari*, to Mar. 31.

LA GRANDE, ORE., Grande Ronde Valley Art Center: *Currier & Ives Prints; Hobby Show*, Mar. 3-15.

LAWRENCE, KS., University of Kansas: *Karl Mattern*, to Mar. 31.

LOS ANGELES, CAL., Los Angeles County Museum: *Charles Lasker*, to Mar. 30.

Municipal Art Commission: *California Art Club*, to Mar. 31.

Stendahl Art Gall.: *Portraits, Murray Beasley*, to Mar. 15.

LOUISVILLE, KY., Speed Museum: *Living Americans*, Mar. 2-25.

MADISON, WIS., Wisconsin Union: *Modern Houses*, to Mar. 17.

Life of Christ, to Mar. 23.

MANCHESTER, N. H., Currier Gall.: *Maya Paintings; Prints from Hawaii; Etchings & Lithographs, Childe Hassam*, to Mar. 31.

Self-Portraiture through the Ages, to Mar. 22.

MASSILLON, O., Massillon Museum: *Contemporary Art of U. S.*, Mar. 5-16.

MEMPHIS, TENN., Brooks Memorial Gall.: *Chicago Camera Club*, to Mar. 15.

Contemporary American Watercolors, to Mar. 24.

MIDDLETOWN, CONN., Wesleyan University: *Federal Art Project*, to Mar. 31.

MILLS COLLEGE, CAL., Art Gallery: *Housing Here & Abroad*, to Mar. 21.

MILWAUKEE, WIS., Art Inst.: *Lotos Club of New York; Colored Wood Engravings, Etchings & Lithographs*, to Mar. 25.

MINNEAPOLIS, MINN., Inst. of Arts: *International Watercolor Show*, to Mar. 20.

Chinese Porcelains, to Apr. 1.

University Gall.: *Theatre, Renaissance & Baroque*, to Mar. 15.

Walt Disney Show; A.A.A. Prints, to Mar. 20.

Walker Art Center: *Minnesota and The Nation*, to Mar. 31.

MONTCLAIR, N. J., Montclair Museum: *From Hoops to Hobbes; Members' Exhibit; Prints by Haden*, to Mar. 30.

MORGANTOWN, W. VA., Art Center: *English Posters*, to Mar. 17.

NEWARK, N. J., Newark Art Club: *Mayan & Aztec Art*, to Mar. 31.

Newark Museum: *American Primitive Paintings*, to Mar. 23.

Abraham Walkowitz; Animal Portraits, to Mar. 31.

New Jersey Gall.: *Watercolor Group*, to Mar. 8.

Rabin & Krueger Gall.: *Sculpture, Milton Hebdal*, to Mar. 10.

Moses Soyer, to Mar. 29.

NEW HAVEN, CONN., Yale Art Gall.: *Printed Textiles*, to Mar. 31.

Persian Textiles; Color Reproductions of Modern Fantasies, to Apr. 1.

NEW LONDON, CONN., Lyman Allyn Museum: *Masterpieces of Drawing*, to Mar. 29.

NEW ORLEANS, LA., Delgado Museum: *Stephen E. Mathews; Virin, Monet, & Redon; Etchings, Morris Hobbs*, to Mar. 31.

NORRIS, TENN., Anderson County Art Center: *Photographs, Karl Arndt*, Mar. 7-28.

OAKLAND, CAL., Oakland Art Gall.: *Annual Exhibit*, to Mar. 30.

California College: *"Rhythm & Design in Movement"*, to Mar. 10.

OKLAHOMA CITY, OKLA., Oklahoma WPA Art Center: *IBM Paintings from 79 Countries*, to Mar. 15.

OLIVET, MICH., Olivet College: *Drawings, Biala & Edwin Dickinson*, Mar. 3-14.

OMAHA, NEB., Joslyn Memorial: *Portraits of Children; Augustus Dunbar; Contemporary American Prints*, to Mar. 31.

OTTUMWA, IA., Art Center: *"Index of American Design"*, to Mar. 15.

PARKERSBURG, W. VA., Fine Arts Center: *Annual Photography Show*, to Mar. 24.

PASADENA, CAL., Nicholson Gall.: *Pasadena Society of Artists*, from Mar. 9.

PHILADELPHIA, PA., Art Alliance: *Watercolors, Boyd Cruise*, to Mar. 16.

Sculpture, Heinz Warneke, to Mar. 23.

Newman Gall.: *The Ten, Women Artists*, Mar. 6-27.

Pennsylvania Academy of the Fine Arts: *American Paintings*, from Mar. 7.

PITTSBURGH, PA., Carnegie Inst.: *Associated Artists of Pittsburgh Annual*, to Mar. 12.

Prints, Georges Rouault, Mar. 3-31.

Univ. of Pittsburgh: *Pictures of People Looking at Pictures*, to Mar. 15.

PITTSFIELD, MASS., Berkshire Museum: *Sculpture lent by Clay Club, New York; Color for the Home*, to Mar. 31.

PORTLAND, ME., Sweat Museum: *Portland Soc. of Art*, Mar. 2-30.

PRINCETON, N. J., Princeton Univ.: *Irish Ecclesiastical Art*, Mar. 3-17.

PROVIDENCE, R. I., Rhode Island School of Design Museum: *Brass through the Ages; Children's Exhibit*, to Mar. 31.

RICHMOND, VA., Virginia Museum: *Collections of Walter P. Chrysler, Jr.*, to Mar. 3.

Virginia Photographic Salon, Mar. 5-24.

SACRAMENTO, CAL., State Library: *Drawings, Edward Suydam*, to Mar. 31.

ST. LOUIS, MO., City Art Museum: *Portinari*, to Mar. 30.

ST. PAUL, MINN., St. Paul Gall.: *Avery, Burliuk, Constant, & Tamayo*, to Mar. 30.

SALT LAKE CITY, UT., Utah State Art Center: *Contemporary American Prints; Still-Life, WPA Artists; Utah Sunday Artists*, to Mar. 31.

SAN FRANCISCO, CAL., Museum of Art: *Watercolors, Robert Bach*, to Mar. 16.

Georges Rouault, to Mar. 24.

Palace of the Legion of Honor: *Blanding Collection*, to Mar. 22.

Mrs. Thorne's Miniature Rooms, to Mar. 31.

SEATTLE, WASH., Seattle Art Museum: *Northwest Printmakers; Maximilian Mopp & Don Gochmour; Contemporary Balinese Art*, to Mar. 31.

SHREVEPORT, LA., State Art Gall.: *Student Work of Louisiana Colleges*, Mar. 9-29.

(CONTINUED ON NEXT PAGE)



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SIoux CITY, IA., Art Center: Southwest Watercolors; New England Paintings; Children's Exhibit, to Mar. 15.

SPRINGFIELD, MASS., G. W. V. Smith Gall.: Advertising Art, Mar. 4-25.

Museum of Fine Arts: Art in Advertising, to Mar. 23. Renaissance Armor; Art League, to Mar. 31.

SPRINGFIELD, MO., Art Museum: Ozark Artists, to Mar. 31.

STATEN ISLAND, N. Y., Inst. of Arts & Sciences: Paintings & Sculpture from the Studio Guild, New York, Mar. 4-28.

SYRACUSE, N. Y., Museum of Fine Arts: English Wood Engravers, to Mar. 23. Associated Artists of Syracuse, Mar. 5-30.

TACOMA, WASH., Art Assoc.: American Watercolorists; Silk Screen Prints, to Mar. 6.

TULSA, OKLA., Philbrook Museum: Prairie Print Makers, Mar. 4-17. Mural Designs; Early American Glass, Mar. 4-30.

UNIVERSITY, LA., Louisiana State Univ.: Wood Sculptures, to Mar. 8. Alvar Aalto, Mar. 9-22.

UTICA, N. Y., Munson-Williams-Proctor Inst.: Etchings, Joseph Pennell; Utica & Central N. Y. Artists, to Mar. 26.

WASHINGTON, D. C., Arts Club: Syracuse Watercolorists; Pastels, Janne Allen, to Mar. 21.

National Collection of Fine Arts: Etchings, Margaret Gaud, to Mar. 31.

Phillips Memorial Gall.: The Functions of Color in Painting, to Mar. 30.

WELLESLEY, MASS., Farnsworth Museum: 20th Century Painting, to Mar. 14.

WEST PALM BEACH, FLA., Palm Beach Art League: Delroy Beach Exhibit, to Mar. 7. Exhibit by Art League Members, to Mar. 15.

WILMINGTON, DEL., Society of the Fine Arts: Ancient Arms & Armor, Mar. 3-26.

WORCESTER, MASS., Museum: French Painting of the Third Republic, to Mar. 16.

YOUNGSTOWN, O., Butler Inst.: Goya Prints; Jean Webb, to Mar. 16. Watercolor Collection, Mar. 7-30.

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A.C.A., 52 W. 8.....William Gropper, to Mar. 29
Allison, 32 E. 57.....George Bellows, to Mar. 30
American-British, 44 W. 56.....Arthur Ewart, to Mar. 12
American Fine Arts, 215 W. 57.....National Academy, Mar. 11-Apr. 9
American Place, 509 Madison.....Georgia O'Keeffe, to Mar. 11
Arden, 460 Park.....Lilly Rona: Sculpture, to Mar. 8
Argent, 42 W. 57.....Kitty Recchia; E. Paxson; Group, Mar. 3-15
Artist-Craftsman, 64 E. 55.....Mosaics, to Mar. 28
Artists, 113 W. 13.....Howard Passel, to Mar. 10
Associated American, 711 Fifth.....Manuel Tolegian, Mar. 3-17
A.W.A., 353 W. 57.....Members' Show, to Mar. 21
Babcock, 38 E. 57.....American 19th & 20th Century, to Mar. 31
Barbizon-Plaza, E. 58.....Katherine Leinbach, to Mar. 17
Bignou, 32 E. 57.....Renoir, Mar. 3-Apr. 1
Bittner, 67 W. 55.....Theater Designs, to Mar. 31
Bonestell, 106 E. 57.....Ben-Zion, Mar. 3-15
Brooklyn Museum.....Egyptian Art, to Mar. 9
Buchholz, 32 E. 57.....European Sculpture, to Mar. 8; Feininger Retrospective, Mar. 11-29
Century Association, 7 W. 43.....English Painting 1700-1900, to April 1
Clay Club, 6 W. 8.....William Ehrlich: Sculpture, to Mar. 5
Contemporary Arts, 38 W. 57.....Harold Baumbach, Mar. 3-22
Decorators Club, 745 Fifth.....Group Show, to Mar. 8
Downtown, 43 E. 51.....Folk Art, to Mar. 22; Major American Artists, to Mar. 22
Durand Ruel, 12 E. 57.....Menkes, to Mar. 15
Eggleston, 161 W. 57.....Group Show, Mar. 3-22
Ferguson, 63 E. 57.....American Paintings & Drawings: Group Show, to Mar. 15
Fifteen, 37 W. 57.....George Renouard, to Mar. 8; Hilda Feldman, Mar. 10-24
Findlay, 69 E. 57.....William Derricks, to Mar. 15
460 Park.....Harriet Blackstone, Mar. 3-15
French Art, 51 E. 57.....French Landscapes, to Mar. 15
Gimbel Bros.....Hearst Collection, to Apr. 1
Grand Central, 15 Vanderbilt.....William Leigh, Mar. 4-22
Group Show: Prints, Mar. 4-22

Harriman, 61 E. 57.....Fernand Léger, Mar. 4-15
Holland House, 10 Rockefeller Pl.....Dutch Colonial Heirlooms, to Mar. 31
John Levy, 1 E. 57.....English & American, to Mar. 15
Julien Levy, 15 E. 57.....Eugene Berman, to Mar. 15
Kleemann, 32 E. 57.....Goya Etchings; Will Stevens, Mar. 3-29
Knoedler, 14 E. 57....."England": Paintings & Prints, to Apr. 5; Sargent; Brabazon, to Mar. 15
Kraushaar, 730 Fifth.....Allen Saalberg, to Mar. 8; John Koch, Mar. 10-29
Lilienfeld, 21 E. 57.....Richard Guggenheimer, Mar. 4-26
Macbeth, 11 E. 57.....Herman Maril, to Mar. 17
Marchais, 40 E. 51.....Art of Tibet, to Mar. 31
Matisse, 41 E. 57.....Joan Miro, Mar. 4-31
Mayer, 41 E. 57.....Contemporary Prints, to Mar. 15
Metropolitan Museum.....French Paintings: David to Toulouse-Lautrec, to Mar. 26
Midtown, 605 Madison.....Doris Rosenthal, Mar. 3-22
Milch, 108 W. 57.....Speight; Etner; Laufman, to Mar. 15
Montross, 785 Fifth.....Tomoe Yabi, Mar. 3-15
Morton, 130 W. 57.....Joseph Barber; Lily Rich, to Mar. 8; Leopold de Postels, Mar. 10-22
Museum of Modern Art.....Indian Art of the U.S., to Apr. 20
Museum of N.Y.C....."A Young Man's Fancy," to Mar. 5
Neumann, 543 Madison.....B. Aronson, Mar. 11-Apr. 1
Newhouse, 15 E. 57.....Julian Ritter, Mar. 10-31
New School, 66 W. 12.....Group Show: Paintings; Sculpture, Mar. 3-16
Nierendorf, 18 E. 57.....Kandinsky, Mar. 3-Apr. 1
Non-Objective Museum, 24 E. 54.....Charles Shaw, to Mar. 10
N. Y. Historical....."New York's El Comedien," Mar. 4-May. 4
No. 10, 19 E. 56.....Members' Group, to Mar. 15
Orrefors, 5 E. 57.....Carl Milles: Sculpture, Mar. 10-Apr. 14
O'Toole, 24 E. 64.....Henry Brooks: Paintings; M. Bowditch: Sculpture, Mar. 10-29
Passedoit, 121 E. 57.....John Rood: Sculpture, Mar. 3-15
Perls, 32 E. 58.....Mario Carreno, Mar. 3-Apr. 5
Pinacotheca, 777 Lexington.....Anne Ryan, to Mar. 15
Raymond & Raymond, 40 E. 52.....Glenn Coleman, Mar. 10-31
Reed, 46 W. 57.....Gomez-Jarmillo, to Mar. 8; Elias Stickney, Mar. 10-23
Rehn, 683 Fifth.....Eugene Speicher, to Mar. 31
Riverside, 310 Riverside.....Federation of Modern Painters & Sculptors, Mar. 9-23
Ritz Tower, E. 57....."Art for China," Mar. 12-26
Schneider-Gabriel, 71 E. 57.....Iver Rose, to Mar. 13
Schoenemann, 605 Madison.....English Landscapes, to Mar. 15
Stern, 9 E. 57.....Margaret Huntington: British Relief, Mar. 3-15; Joep Nicolas, to Mar. 29
St. Etienne, 46 W. 57.....Hopi & Navajo Weavings, to Mar. 10
Studio Guild, 730 Fifth.....Members Group, to Mar. 31
Uptown, 249 West End.....Shomer Zusser, to Mar. 13
Valentine, 16 E. 57.....Hartl; Ellshemius; Avery; Kane, to Mar. 8
Vendome, 23 W. 56.....J. Buzzelli, to Mar. 15
Wakefield, 64 E. 55.....Walter Murch, Mar. 13-29; Charles Child, to Mar. 12
Walker, 108 E. 57.....Czebotar, Mar. 3-22
Weyhe, 794 Lexington.....Howard Cook, to Mar. 31
Whitney, 10 W. 8....."This Is Our City," Mar. 11-Apr. 13
Wildenstein, 19 E. 64.....David-Weill Drawings, to Mar. 31; Antique Wallpapers, Mar. 12-Apr. 26
Willard, 32 E. 57.....Ralph Rosenberg, to Mar. 8; Feininger, Mar. 11-29

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